

# VOGUE



SUMMER  
PLANS:

*The Black and  
White Idea*

*The Linen Life*

*Transparent  
Fashions*

ADVANCE  
RETAIL  
TRADE  
EDITION

Incorporating Vanity Fair  
April 1, 1950  
Price 50 Cents  
in U. S. and Canada  
\$1.00 All Other Countries  
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# Refresh ...add zest to the hour



*Ask for it either way . . . both  
trade-marks mean the same thing.*



Who ever heard of entertainment without refreshment? And, who ever heard of a better way to offer real refreshment than to serve frosty bottles of delicious Coca-Cola? Simple? Yes. Welcome? Very!



# VOGUE

## TRADE EDITION

APRIL 1

✓ **CHECK and  
PROMOTE** *fashion ideas from*

*April 1 VOGUE in advertising, in displays, in fashion shows*

### ✓ **BLACK AND WHITE**

One of the strongest colour stories of spring through summer: brilliant black with white. See the cover, see pages 86 through 91; dramatize the strong visual impact of stark black and white in advertising and displays. Show and sell your black with white fashions—for town, for sportswear; for day and evening; in prints; in accessory accents.

### ✓ **SEPIA AND CHARCOAL**

"Newest black: charcoal" is not black black, not grey; is a dark, cool shade... a credit to a complexion; a good background for added colour. "Newest brown: sepia" is "a true, clear brown, a dark brilliant. Looking very new with black, or the town yellows of straw". See pages 108 through 111 for both stories—in colour.

### ✓ **THE LINEN LIFE**

Pages 124 through 129 prove "the linen life" is a full life. Plan promotions around "the linen life" in your stocks. Show, as we do, linen in dresses for day and evening, in suits and coats. Show it in colours—bright, dark—black and white.

### **SHEATHS AND SHEERS**

✓ The sheath is an established best-shape for spring and summer. On pages 116 and 117: pretty deviations from its narrow line—sheer apron and costume-becoming sheer coat. A good handle to use in your promotions of these outstanding fashions: sheaths plus sheers.

### *And don't miss . . .*

"News in town: denim" (pages 146 and 147). Denim grows beyond its country beginnings, takes on new polish in straight dresses, coats and jackets. More city/summer privileges: it is cool, washable.

"Fresh new greens" (page 131): a fresh-as-grass idea for spring bright-hat promotion. Good topping to charcoal, navy blue, naturals, almost any colour.

### ✓ **BRIGHT KIDSKIN SHOES**

"Kidskin summer jewels" are the bright kidskin pumps and strip-lings lighting pages 132 and 133. Their clear confetti colours (from pale beige to vibrant orange) will footnote fashion from sportswear to late-day sheers from now through summer.

### ✓ **FASHIONS AT A PRICE**

"Guess how much?" headlines Vogue's pages 148 and 149. The answer-to-sell: "less than you'd guess for the good fashions, the summer assets". The fashion range (price range, low): cool-of-the-day transparencies, waist-length coat, shirtwaist dress, lumber jacket suit. All "summer uniforms", investments with long returns.

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE APRIL 1, 1950, VOL. 115, No. 6



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# VOGUE CHARTS STOCKING NEWS FOR STOCKING SALES

*Fashion focuses on the longer, lighter leg*

1. Skirts are shorter, narrower . . . *higher gauges create a look of sheerness.*
2. Shoe silhouettes are strappy, open . . . *enter stockings with minimum reinforcement.*
3. Costume-colour ranges cover the spectrum; the coloured-shoe idea is here . . . *stocking colours are lighter, but in suitable variety.*

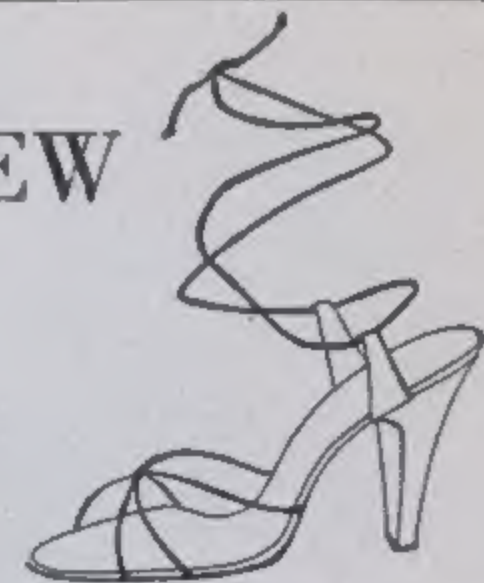
1

**SELL NEW GAUGES: 60 GAUGE** The formula: the higher the gauge, the finer the texture of the stocking. The new developments in 60 and even 66 gauges mean selling points of *super-fine texture*, the look of *dullness*, an illusion of *sheerness*; higher *snag-resistance* due to more *elasticity*, *tighter twist*.

Manufacturer	Style Number	Wholesale Price
J. R. BEATON CO., INC. (As You Like It)	601	\$14.00 doz.
BRYAN FULL FASHIONED MILLS	165	\$18.00 doz.
CANNON MILLS, INC.	6015	\$11.75 doz.
CLAUSSNER HOSIERY CO.	610	\$14.00 doz.
DAVENPORT HOSIERY MILLS, INC.	615	\$11.85 doz.
GLEN RAVEN KNITTING MILLS, INC.	1560	\$12.50 doz.
GOTHAM HOSIERY CO., INC.	6015	\$14.00 doz.
HOOVER HOSIERY CO.	6015	\$14.00 doz.
HUDSON HOSIERY CO.	60	\$11.50 doz.
HUFFMAN FULL FASHIONED MILLS, INC.	1560	\$14.00 doz.
JULIUS KAYSER & CO.	Evelon	\$14.00 doz.
KNIT PRODUCTS SALES CO. (Vision)	T 615	\$14.00 doz.
NOLDE & HORST SALES CO., INC.	99	\$14.00 doz.
NOMEND HOSIERY, INC.	80	\$14.25 doz.
PRIM HOSIERY, INC.	600	\$14.00 doz.
SANSON HOSIERY MILLS, INC. (Picturesque)	960	\$17.50 doz.
STRUTWEAR, INC.	615	\$14.00 doz.
WISTERIA HOSIERY SALES CORP.	616	\$12.50 doz.

2

**SELL NEW  
REINFORCEMENTS:  
AT A MINIMUM**



Manufacturer	Style Number
ARCHER HOSIERY MILLS, INC.	814, 815, 816
J. R. BEATON CO., INC. (As You Like It)	511 "Shadow Sole"
BERKSHIRE KNITTING MILLS	1537 1538 "Gaytime"
BROWN DURRELL CO. (Gordon Hosiery)	511 531
BRYAN FULL FASHIONED MILLS	165
CLAUSSNER HOSIERY CO.	610 110
DEXDALE HOSIERY MILLS	5415 DL
GLEN RAVEN KNITTING MILLS, INC.	1560
GOTHAM HOSIERY CO., INC.	5415 SDL Fashion 5
HANES HOSIERY, INC. (Lucida)	615 "The Nudest"
HARRISON HOSIERY MILLS	15 CS
HOLEPROOF HOSIERY CO.	100 540
JULIUS KAYSER & CO.	Fashilon/15 Shell/15
KNIT PRODUCTS SALES CO. (Vision)	515 "Fantasy foot" V 15 "Scandal Foot"
MOJUD HOSIERY CO., INC.	"Ultralure" 932
NOLDE & HORST SALES CO., INC.	93
NOMEND HOSIERY, INC.	405 "Nudi Fairlegs" 15
PRIM HOSIERY, INC.	111 "Sandalette" 400
SHANNON HOSIERY MILLS, INC.	"Shalette"
VANETTE HOSIERY MILLS	550
VAN RAALTE CO., INC.	"Frigol" "Sandalo-15"
VIRGINIA MAID HOSIERY MILLS, INC.	11 C
WISTERIA HOSIERY SALES CORP.	515 115

*What "Vogue Says"...*

VOGUE SAYS: "Sheer nylon stockings: daily compliment"  
VOGUE SAYS: "Evening stockings: new/little reinforcement"  
VOGUE SAYS: "Evening stockings: minus reinforcement"  
VOGUE SAYS: "This spring: stockings with a golden cast"  
VOGUE SAYS: "With dark red shoes: stockings in an auburn tone"

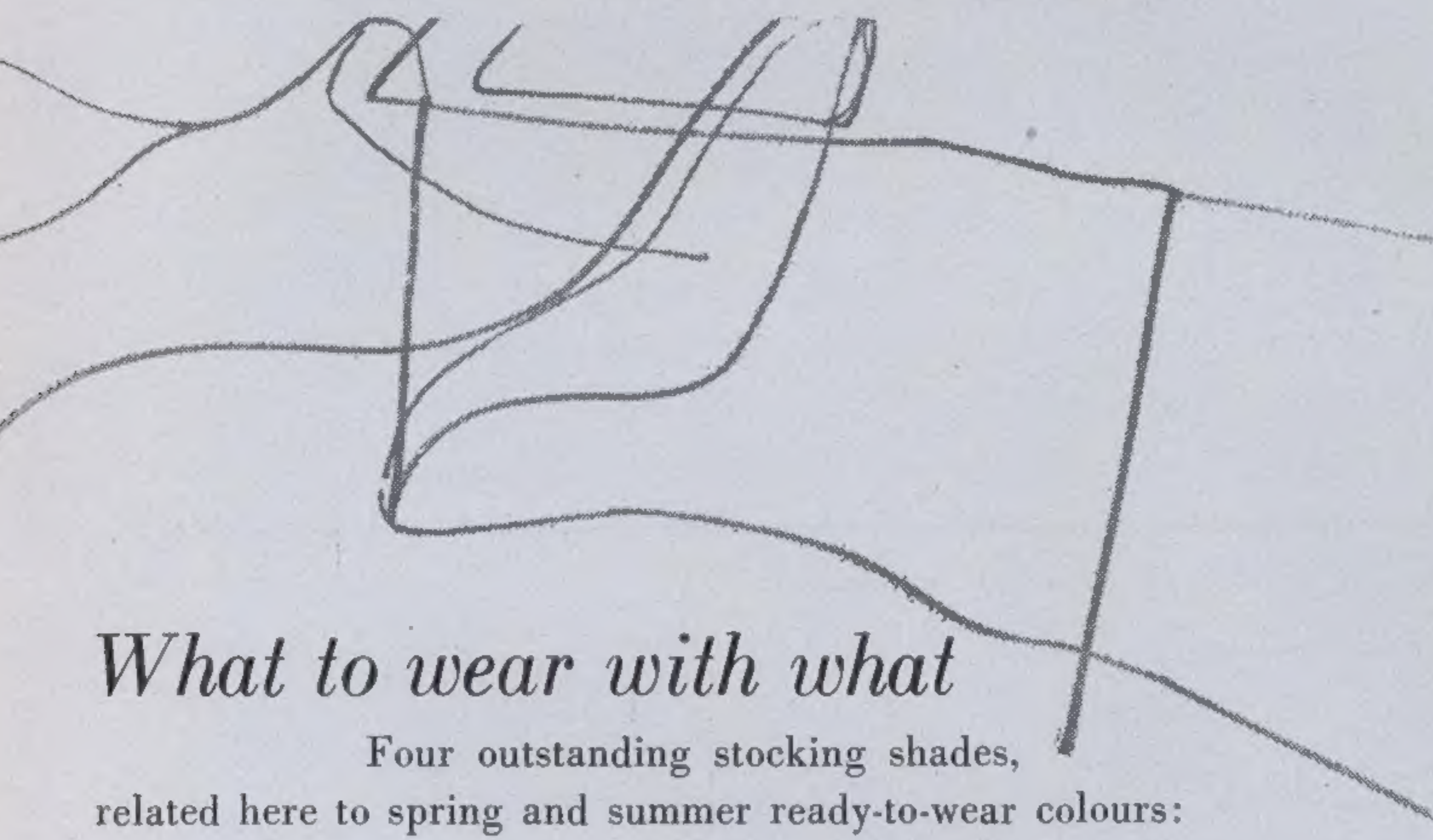
Order these "Vogue Says" quotations  
without charge on counter or window cards.  
Use them to promote the brands you carry in stock.



Verifying a trend here: the outline of a new strapped shoe. This new category of shoes with an open air has developed a wide, promotable range of minimized stocking reinforcements . . . the sandal foot, the shell, the near-shell.

Type of Reinforcement	Gauge-Denier	Price
Near-shell	51-15	\$11.75 doz.
Shadow foot	51-15	\$11.85 doz.
Near-shell	51-15	\$10.80 doz.
Sandal foot (with sole; minimum toe)	51-15	\$11.85 doz.
Near-shell (narrow cotton sole; nylon toe and heel)	51-15	\$10.80 doz.
Near-shell (narrow cotton sole; nylon toe and heel)	51-30	\$9.75 doz.
Sandal foot	60-15	\$18.00 doz.
Near-shell	60-15	\$14.00 doz.
Near-shell	51-15	\$10.80 doz.
Near-shell	54-15	\$14.00 doz.
Near-shell	60-15	\$12.50 doz.
Sandal foot	54-15	\$14.00 doz.
Sandal foot (with minimum toe, heel, sole)	51-15	\$14.00 doz.
Sandal foot (demi-toe; seamless)	51-15	\$11.60 doz.
Shell (nylo-crepe reinforcement)	54-15	\$11.80 doz.
Sandal foot	51-15	\$14.00 doz.
Semi-sandal foot	54-15	\$14.00 doz.
Sandal foot	51-15	\$14.00 doz.
Sandal foot	51-15	\$13.75 doz.
Near-shell	51-15	\$9.75 doz.
Sandal foot (seamless)	400-15	\$9.75 doz.
Modified sandal foot	51-15	\$12.50 doz.
Shell sole	51-15	\$11.50 doz.
Sandal foot (slight toe; seamless)	400-15	\$9.75 doz.
Shell	51-15	\$14.00 doz.
Sandal foot (no heel; low toe and sole)	51-15	\$13.50 doz.
Sandal foot (seamless)	400-15	\$13.00 doz.
Shell	51-15	\$14.00 doz.
Shell	51-15	\$14.00 doz.
Near-shell	51-15	\$10.80 doz.
Shell	51-15	\$10.80 doz.
Near-shell ("Sole Secret"—narrow lisle and nylon sole)	51-15	\$11.25 doz.
Shell	51-15	\$10.50 doz.
Sandal foot (with heel, toe, seamless)	400-15	\$7.25 doz.

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What to wear with what

Four outstanding stocking shades, related here to spring and summer ready-to-wear colours:

Show these stocking shades with these costume colours

Golden beiges	white, beiges, gold, light browns, Balenciaga, coral, red, navy blues, black, greens
Rosy beiges	blues, greens, greys, pastels, white, pink
Copper beiges	copper to tangerine range, greens, green-blues shrimp and apricot tones, yellow greens
Neutral beiges	beiges and browns, black, terra cotta, yellow-golds, high reds, navy blue, black, greens

SELL NEW COLOURS: LIGHTER COLOURS

Stockings are lighter . . . but still varied enough to sell keyed to specific costume ranges and to the important coloured shoe.

ARCHER HOSIERY MILLS, INC.	Peach Bloom Whisper Blond	rosy blond golden blond
J. R. BEATON CO., INC. (As You Like It)	Honey Blond Nude	warm, golden beige pale, pinkish beige
BERKSHIRE KNITTING MILLS	Faint Accent Soft Accent	pale, pinkish beige light, neutral
BROWN DURRELL CO. (Gordon Hosiery)	Sun Up Sparkle	light, golden beige bright, light beige
BRYAN FULL FASHIONED MILLS	Gay Illusion Blond Venus	coppery beige golden beige
CANNON MILLS, INC.	Strawberry Blond Sheer Madness	pinkish beige nude, pinkish beige
CLAUSSNER HOSIERY CO.	Dewymorn Sendrasun	neutral beige rosy beige
DAVENPORT HOSIERY MILLS, INC. (Hummingbird)	Gaiety Sand	true golden tone golden beige
DEXDALE HOSIERY MILLS	Rose Taupe Honey Blond	warm, light beige nude tone
GLEN RAVEN KNITTING MILLS, INC.	Subtle Beige Sunny Blond	skin tone reddish beige
GOTHAM HOSIERY CO., INC.	Blossom Kola	light suntan light neutral brown
GREY HOSIERY MILLS (Mary Grey Hosiery)	Box Office Provincetown- Beige	golden beige light medium beige
HANES HOSIERY, INC. (Lucida)	Shell Sun Coral	pale nude beige pink copper tone
HARRISON HOSIERY MILLS (Waltham-Precision)	Flare Roman Candle	light, golden suntan light, pinkish beige
HOLEPROOF HOSIERY CO.	Medal Nude Tribute Beige	pink beige warm beige, taupe cast
HOOVER HOSIERY CO. (Townwear)	Placid Azure	neutral sunbrown
HUDSON HOSIERY CO. (Sheer Witchery)	Honey Beige	light, golden beige
HUFFMAN FULL FASHIONED MILLS, INC.	Champagne Deauville	light, golden beige honey blond
JULIUS KAYSER & CO.	Cinderella Fancy Free	peach-bloom flat neutral
KNIT PRODUCTS SALES CO. (Vision)	Tango	soft beige
MANIKIN HOSIERY CO.	Spotlight Panorama	warm sunbrown neutral, medium
MOJUD HOSIERY CO., INC.	Sunny Bloom	suntan light tan
MUNSINGWEAR, INC.	Honey Beige Golden Topaz	honey blond faint apricot
NEBEL KNITTING CO.	Suez Sun Swanee Mist	suntan neutral
NOLDE & HORST SALES CO., INC.	Misty Saucy	pale greige warm suntan
NOMEND HOSIERY, INC.	Whisper Cupid	flesh tint neutral
PHOENIX HOSIERY CO. INC.	Petal Posy	pale, pinkish sunny beige
PRIM HOSIERY, INC.	Sun Blush Tissue Tan	sun-beige coppery suntan
PROPPER-MCCALLUM HOSIERY CO.	British Tan	warm, orange-tan
QUAKER LACE CO.	Nutmeg Tea Beige	soft, deep tan light mauve-taupe
SANSON HOSIERY MILLS, INC. (Picturesque)	Golden Sand Desert Haze	pinkish; golden cast neutral
SHANNON HOSIERY MILLS, INC. (Shaleen)	Magnolia Camellia	champagne beige coppery beige
SPURGEON HOSIERY CORP.	Festival Salute	golden soft copper
STRUTWEAR, INC.	Harmony Symphony	neutral golden beige
VANETTE HOSIERY MILLS	Vagabond	bright suntan
VAN RAALTE CO., INC.	Ginger Ash Blond	spicy glowing beige clear skin tone
VIRGINIA MAID HOSIERY MILLS, INC.	Laurel	neutral
WAYNE KNITTING MILLS (Belle Sharmeer)	Fountain Cool Beige	creamy rose-beige honey blond
WISTERIA HOSIERY SALES CORP.	Bouquet Charm	warm, delicate beige deep beige

All prices quoted are wholesale



# TO SELL FASHION, QUOTE VOGUE

Use these quotations in your advertising and/or on window or departmental cards.

YOUR RELEASE DATE: APRIL 2ND

## *To sell summer colour*

VOGUE SAYS: "Charcoal—cool shadow for warm times coming"  
VOGUE SAYS: "Charcoal—new evening credit to your complexion"  
VOGUE SAYS: "Newest brown—sepia"  
VOGUE SAYS: "Sepia—very-new brown with black"

## *To sell summer shoes*

VOGUE SAYS: "Kidskin shoe—colour accent for a white dress"  
VOGUE SAYS: "Red kidskin afternoon pump—spark for grey linen"  
VOGUE SAYS: "Late-day kidskin—low-sided opera pump"  
VOGUE SAYS: "Stripling sandal to twine high."  
VOGUE SAYS: "News—stripling sandal, importantly orange"  
VOGUE SAYS: "Wear a flat stripling sandal  
in the season's prettiest pink"  
VOGUE SAYS: "Country/beach thought—flat instep-strap sandal"  
VOGUE SAYS: "Wear a delicate-toned opera pump  
with new transparencies"

## *To sell summer sheaths/coats*

VOGUE SAYS: "The look of summer—absolute sheath  
plus organdie coat"  
VOGUE SAYS: "Wear a sheath plus a sheer apron"  
VOGUE SAYS: "The elegant coat—treasure for town"  
VOGUE SAYS: "The town coat—prized over silk prints"  
VOGUE SAYS: "Evening shortcoat makes a costume"  
VOGUE SAYS: "Wear a silk coat floating over a wool suit"

## *To sell the fashion of black and white*

VOGUE SAYS: "Black and white idea—freer, bolder, clearer"  
VOGUE SAYS: "Exciting this season—new ways of black and white"  
VOGUE SAYS: "New point—black and white, unexpectedly placed"  
VOGUE SAYS: "Black and white have new markings"  
VOGUE SAYS: "News—black tracteries on white"  
VOGUE SAYS: "Black polka dots on white"

## ACCESSORIES

VOGUE SAYS: "Count the whites you might add to black"  
VOGUE SAYS: "Luminous white pearls—many of them"  
VOGUE SAYS: "Surprising white—white belt for a black dress"  
VOGUE SAYS: "Wear a delicate white shoe with  
a black and white print"  
VOGUE SAYS: "A coarse white veil—beguiling as a black one"  
VOGUE SAYS: "Wear the whitest white in cotton gloves"  
VOGUE SAYS: "Show of white collar on black—quick, charming"

## *To sell summer fashions via fabric*

### LINEN

VOGUE SAYS: "Linen—seen in the evening in new company"  
VOGUE SAYS: "Black-tie news—linen with velvet"  
VOGUE SAYS: "Linen for all hours"  
VOGUE SAYS: "This season the life of linen is long and busy"  
VOGUE SAYS: "Wear linen in town—in town colours"  
VOGUE SAYS: "Linen—cool, fresh, workable"  
VOGUE SAYS: "White linen—young simplicity"  
VOGUE SAYS: "White linen suit for out-of-town life"  
VOGUE SAYS: "Linen-life mainstay—metropolitan suit"

### DENIM

VOGUE SAYS: "Denim—news in town"  
VOGUE SAYS: "Denim stands up through a long hot day"  
VOGUE SAYS: "New denim virtue—town colours"  
VOGUE SAYS: "Denim—fresh, comfortable cotton"  
VOGUE SAYS: "Denim dress for a city summer"  
VOGUE SAYS: "Denim shortcoat—city-cotton version  
of the box-jacket"  
VOGUE SAYS: "Go-over-everything coat—beige denim"  
VOGUE SAYS: "Summer stand-by—navy-blue denim dress"

### TRANSPARENCIES

VOGUE SAYS: "Organdie over organdie—important evening idea"  
VOGUE SAYS: "Wear a sheer coat for the look of summer"  
VOGUE SAYS: "Pale grey organdie—new evening air"  
VOGUE SAYS: "Organdie beneath silk taffeta—dinner idea"

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE.

a. on 16" x 20" unmounted display sheets

b. on 12" x 15" mounted display sheets

c. on 5" x 7" tent cards for counters

Check the number and type of each card wanted and return this coupon to us, please (4/1)

VOGUE SAYS: "Black and white—very fresh again"

a ☐ b ☐ c ☐

VOGUE SAYS: "Newest black—charcoal"

a ☐ b ☐ c ☐

VOGUE SAYS: "Separates turn up in black and white"

a ☐ b ☐

VOGUE SAYS: "The sheath plus"

a ☐ b ☐

VOGUE SAYS: "This season—linen everywhere"

a ☐ b ☐ c ☐

VOGUE SAYS: "Denim—city mainstay"

a ☐ b ☐ c ☐

VOGUE SAYS: "In accessories, first of all frosty white"

a ☐ b ☐ c ☐

VOGUE SAYS: "The box-jacket is everywhere this season"

a ☐ b ☐

VOGUE SAYS: "Shortcoat—turn-of-the-seasons mainstay"

a ☐ b ☐

VOGUE SAYS: "Kidskin shoe—summer jewel"

a ☐ b ☐ c ☐

NAME \_\_\_\_\_

STORE NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.





OTTO FENN

*Magnificent Mink Graced by Beautiful Manners*

*The strolling stole in Natural Breath of Spring, the hug-me-close  
in the newest of the mutations, Natural Aleutian Blue.*

BERGDORF  
GOODMAN  
5th AVE. at 58th ST. • NEW YORK 19  
ON THE PLAZA



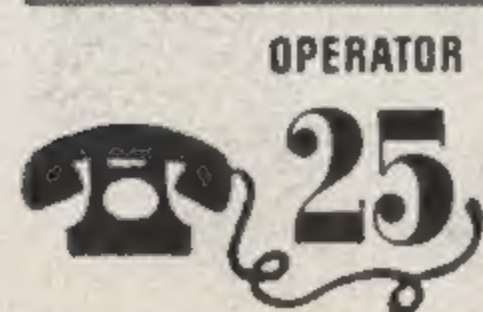
# Lilli Ann of san francisco



Lilli Ann of San Francisco dream-tailors suits over custom-innerbodies...lines the skirts half-way...dramatizes the details...as in this marvelous new go-everywhere suit for spring, one of an exciting "fashion news" collection. The triple collar and jutting pockets have tremendous dash...the jacket lines are easily elegant, the skirt pencil-slim...the fabric is Lillasheen, a fine lustrous gabardine woven specially for Lilli Ann...the colors are divine. It comes in sizes 10 to 20...about seventy dollars at fine stores everywhere.



"of san francisco"  
city of sophisticates and superlatives  
...of longest bridges and  
suddenest hills, and  
fairest flowers  
and smartest women.



TELEPHONE YOUR LOCAL WESTERN UNION BY NUMBER

Ask Operator 25 for name of store nearest to you • OR WRITE LILLI ANN, 973 MARKET STREET, SAN FRANCISCO





O<sub>ur</sub> S<sub>tory</sub>  
in black and white

...stark linen against starched net

...Bendel Original from our custom-order collection.

Henri  
**Bendel**  
10 WEST 57  
NEW YORK 19 NY



Spring's big excitement—the new Barbara Gould color!

# Rampage Red

in a wonderful new lipstick  
with exclusive greater stay-on  
formula . . . longer-lasting,  
smoother, more lustrous!

Newest, truest red ever, RAMPAGE RED goes with Spring's best shades, harmonizes miraculously with what you're wearing. RAMPAGE RED lipstick, with the exclusive new Barbara Gould formula, has greater stay-on power than you dreamed any lipstick could have—combined with wonderful smoothness and lustre. At department stores and the better drugstores.

Lipstick . . . . \$1.00  
Rouge or  
Cream Rouge . . 85¢  
Nail Polish . . . . 40¢  
Face Powder to  
harmonize . . \$1.00

All prices plus tax

You can be so much prettier TOMORROW!



Only a clean skin can be radiant.  
1. Barbara Gould Special Cleansing Cream cleanses as it lubricates, leaves skin looking moist and smooth. . . . \$1, \$2 and \$3.50



For that exhilarated, refreshed  
2. feeling, pat on Barbara Gould Skin Freshener lavishly after removing cleansing cream. It's cool and fragrant! . . . . 85¢, \$1.75 and \$3



Beauty—while you sleep! Bar-  
3. bara Gould Night Cream, luxurious and satiny, gives your skin gentle lubrication, smoothness and softness. . . . \$1 and \$2.50

All prices plus tax

With Barbara Gould at your fingertips, you'll see it's easy—it's fun!—to be beautiful. For the basis of beauty is a cared-for skin, and that is the Barbara Gould mission in your life.

Tomorrow's beauty starts  
today with

# Barbara Gould

NEW YORK






*In Silk . . . In Linen* Summer adaptation of the Basic\* Dress . . . by popular request because its simple body line is flattering, easy to wear. Left: Moygashel linen in white, gold, pink, lilac, navy or black. Right: silk print in grey with gold or green with red. Sizes 10 to 20, at 39.95

*Altman misses' dresses, third floor*

\*trademark

**B. ALTMAN & CO. FIFTH AVENUE**





*The mushroom look—a capelike short jacket tops the slim-stemmed halter dress. Navy or black silk shantung. 60.00. Lord & Taylor, New York; Julius Garfinckel, Washington; Neiman-Marcus, Dallas.*

HAT BY MR. JOHN

LARRY ALDRICH  
NEW YORK





**Charmers in Chambray**

Skirts embroidered in scallops and eyelets;  
one with a separate pique top, the other of solid chambray.

Colors—pink, aqua, navy, maize and cocoa.

The embroidery in white. Sizes 10-16. 35.00 each



## AS THOUGH IT WERE MADE FOR YOU!

When you slip into a Slim-u-ette, you know the satisfaction of perfect fit and a beautifully made fashion with no alteration worries. Here are two to wear all spring, all summer. Two wonderful rayon chiffon prints over their own tailored slips...bodices that plunge and taper, skirts that flare just enough. Each \$22.95. At fine stores everywhere. For store nearest you, write Abbate-Swift, 1385 Broadway, N. Y. C.

Left: a star-flower print sized for the taller figure, 18 to 44...in blue, green or aqua.  
Right: a Bayadere stripe for the average figure, 14½ to 24½...in navy, brown, green or black.



# Slim-u-Ette

gives a woman the look she wants in the size she needs



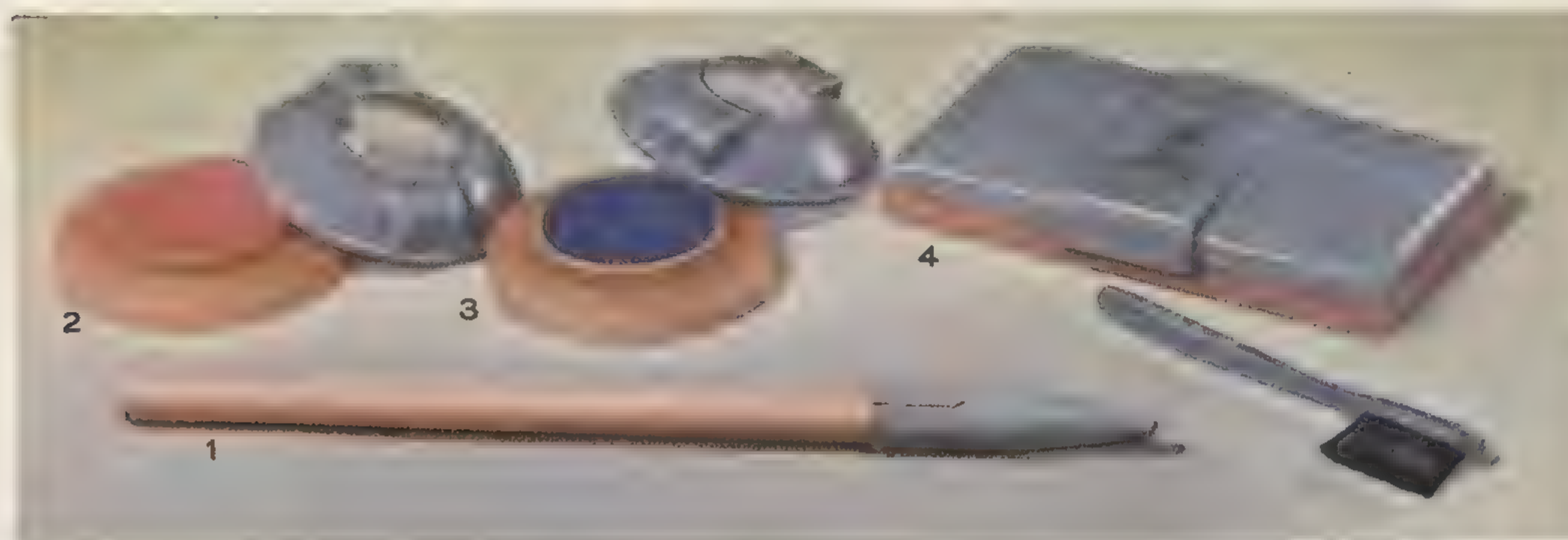


## EYES OF "NATURAL" GLAMOUR— NEWEST STYLE IN BEAUTY

**Eyes can look larger and lovelier with new Coty Eye Cosmetics**

Most exciting beauty news of the new Half Century is what's happening to women's eyes. The trend is to *emphasize* the eyes—most expressive feature of any woman's face. It's a skillful, subtle kind of emphasis, because the "new eye look" isn't overdone or artificial. It's natural and wholesome as all outdoors, yet very glamorous and alluring. What is the secret?

*Eye cosmetics developed by world-famous Coty.* Applied with the ease of cleansing cream, these cosmetics swiftly accent the eye's true beauty—actually make them appear larger and lovelier. And Coty color experts add depth and warmth with a blending of rich *color* never before captured in eye make-up. See exceptional series of action color photos shown at right.



**1 COTY EYE CRAYON.** Brown, black or blonde shades to match eyebrow .50

**2 COTY ROUGE-TINT.** New cream rouge. Coral—Medium—Geranium—Raspberry 1.00

**3 COTY EYE-TINT.** Applies easily. Blue—Green—Mauve—Gray—Brown 1.00

**4 COTY MASCARA.** To make lashes look longer. Brown—Black—Navy 1.00

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**OUTLINING WITH COTY EYE CRAYON** is first step in "shaping" lovelier eyes. Flattering pencil lines help to curve eyelids upwards—eyebrows wide and high. New *Coty Rouge-Tint* blends on cheeks to add brilliance to eyes.



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## *True Pure Silk*

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Sizes 10 to 18. \$25.00

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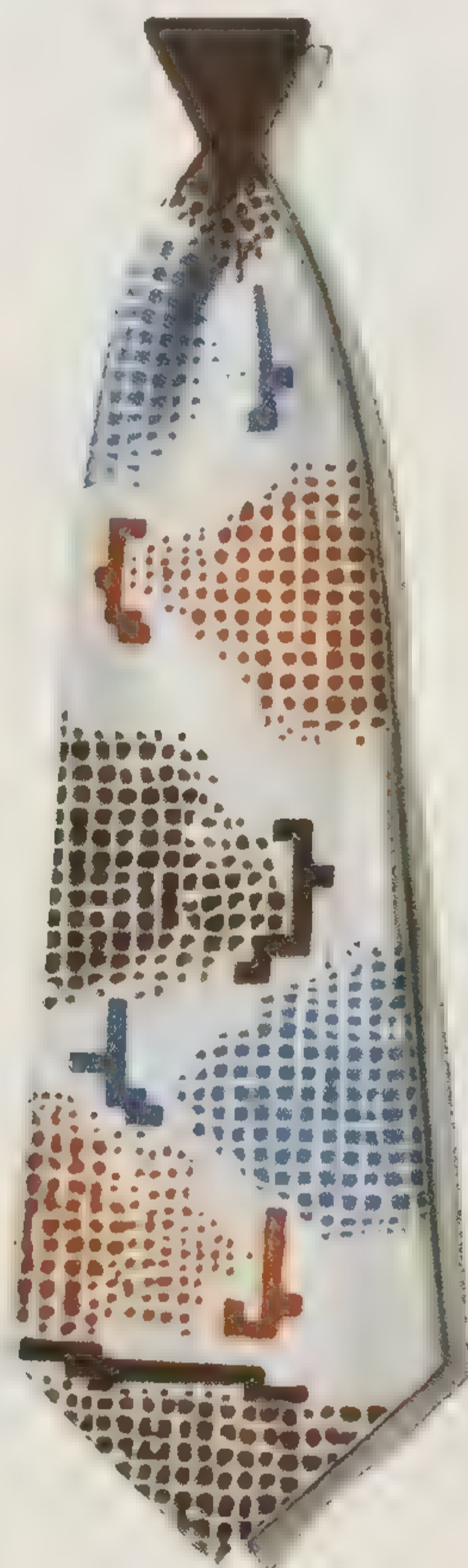


You know what a problem it is to accessorize *your* wardrobe. Wembley makes it *easy* for men. These new Shantungs were *designed* to harmonize with the new pastel shirts, white shirts and lighter tone suits. Luxurious, jewel-tone rayon shantungs in small, neat patterns or "devil-may-care" bold effects. Ready for your selection—at your favorite store.



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PROUDLY OWNED by lovely Jane Wyman, the MATINEE by EVANS is the hallmark of afternoon elegance... a forthright preview of this season's highest fashion. Complete with incomparable Evans fittings: Clutchette, jeweler-designed lipstick, powder box, cigarette case, Evans lighter, purse, comb, and mirror...yours at leading jewelry and department stores in finest calfskin, \$85 plus tax.

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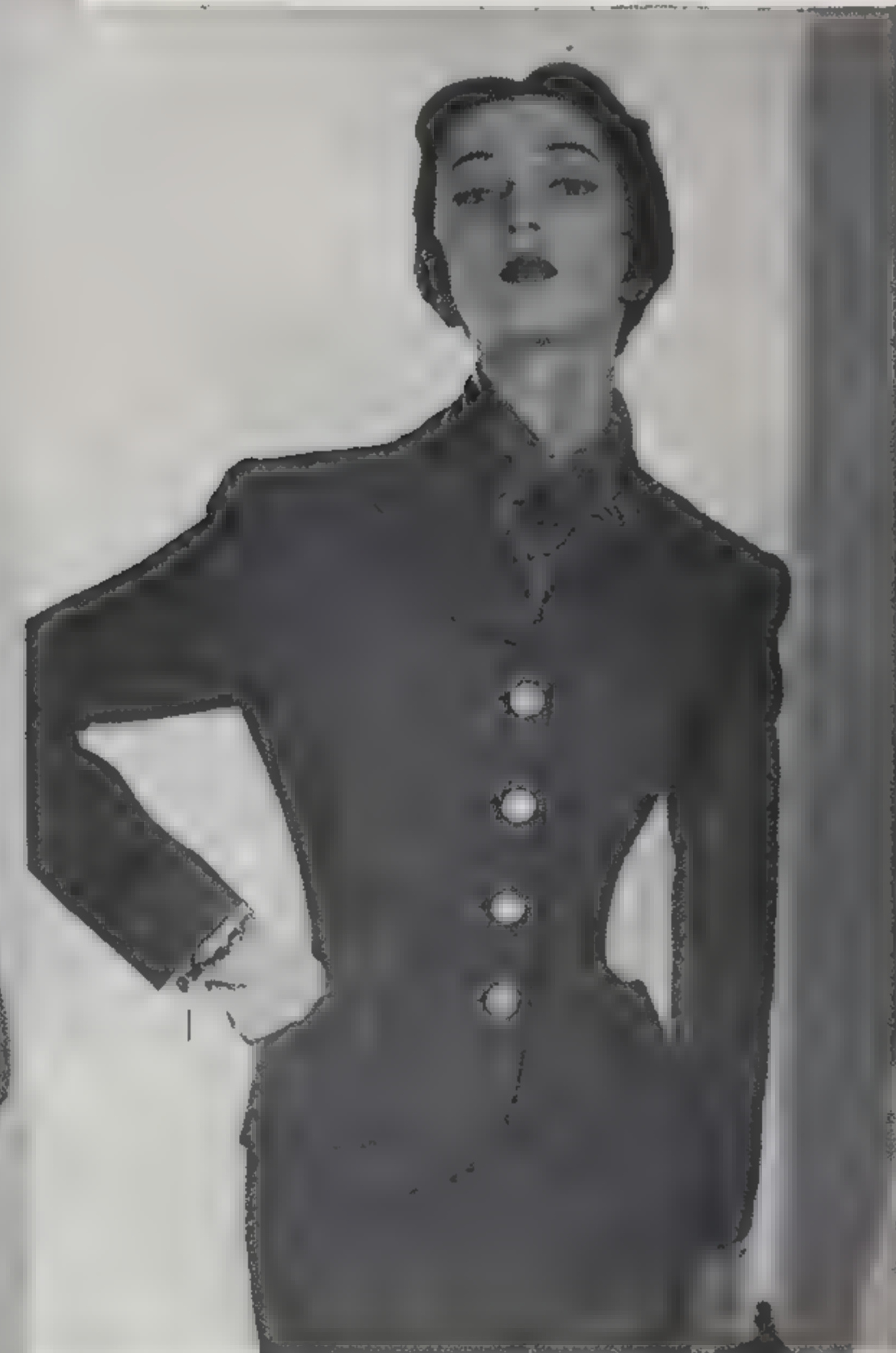
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**Smarter Shoes for Natural Walking**

Any way you look at them they're *right*—fashion-right,

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Like all other Dan River fabrics, this cotton is perfect for its purpose.

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in the most perfect  
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- *crisp, cool, crush-resistant*
- *rich worsted-like texture*
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wonderful new Rosenblum summer suits to wear any hour, anywhere from now on through the summer...softly tailored in the Rosenblum perfectionist manner...the only summer suits made by craftsmen skilled in the art of fine tailoring. You must see these suits to appreciate them, finger the rich linen-like texture, notice the fine fit, the custom-like cool quarter-lining. In sizes 10 to 20...and specialized petite sizes...29.95...at most stores.





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*by*  
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*SOFT-SPOKEN SOPHISTICATION...*

*new mistlike imported cotton chiffon  
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Detachable organza collar. In black or  
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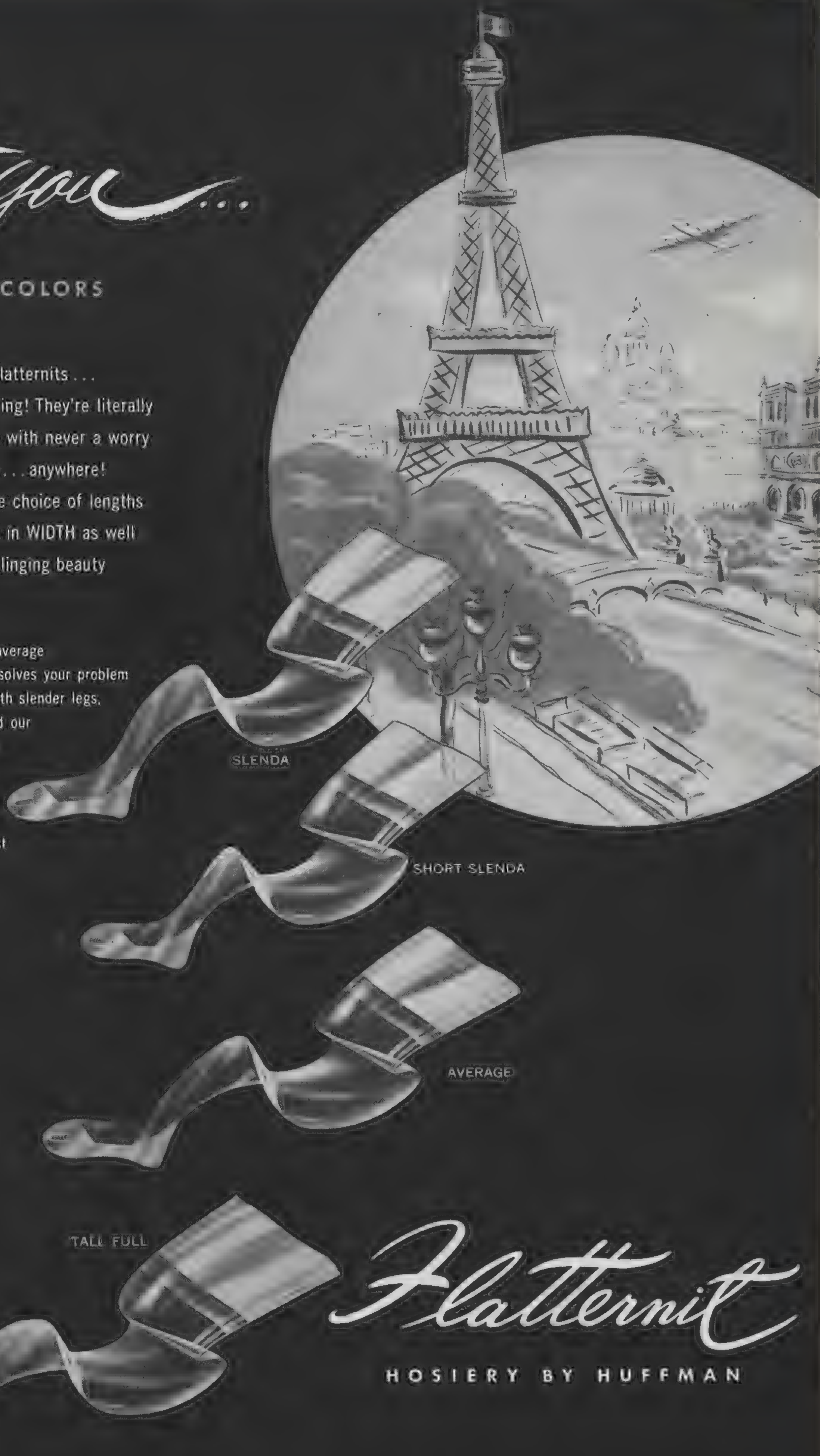
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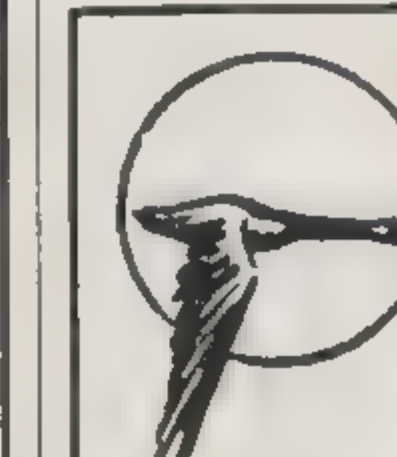
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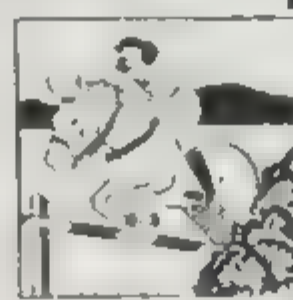
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*Right:* DOZENS OF SPRING FABRICS were color-rated by (l to r) Avon's Beauty Editor Irene Nunemaker, Mrs. Pinza and Fashion Coordinator Julie Cowles before selecting Radiant Red as the tone most suited to go with all the new muted colors for Spring. Radiant Red lipstick will blend with any costume color you choose for Spring and Summer.



*Left:* MRS. PINZA and her lovely young daughter Clelia examine the Avon cosmetics brought to their home in Rye, New York, by Mrs. Pinza's Avon Representative. Avon cosmetics are favorites with Mrs. Pinza and her daughter.





Portrait by Alfred Freudeman

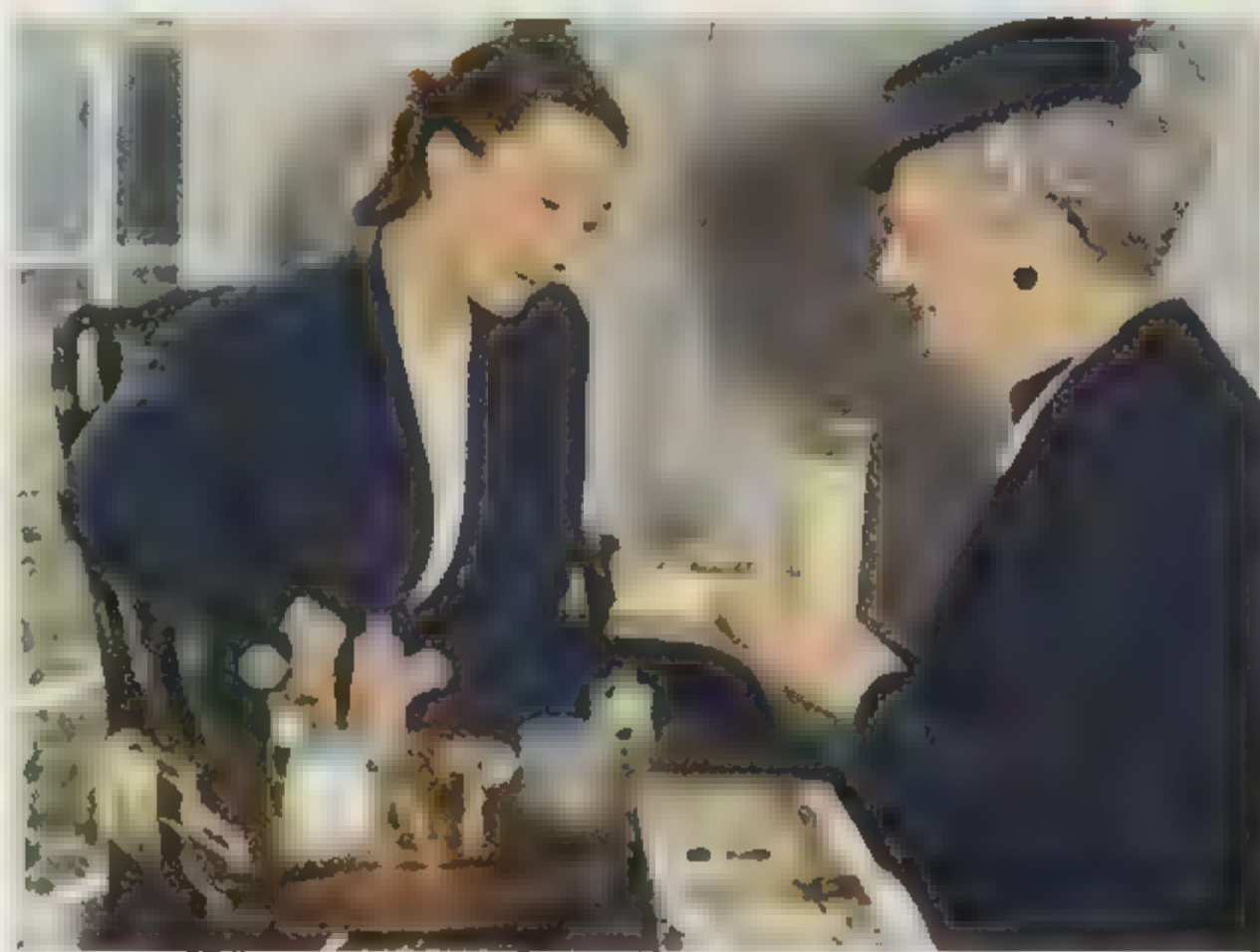
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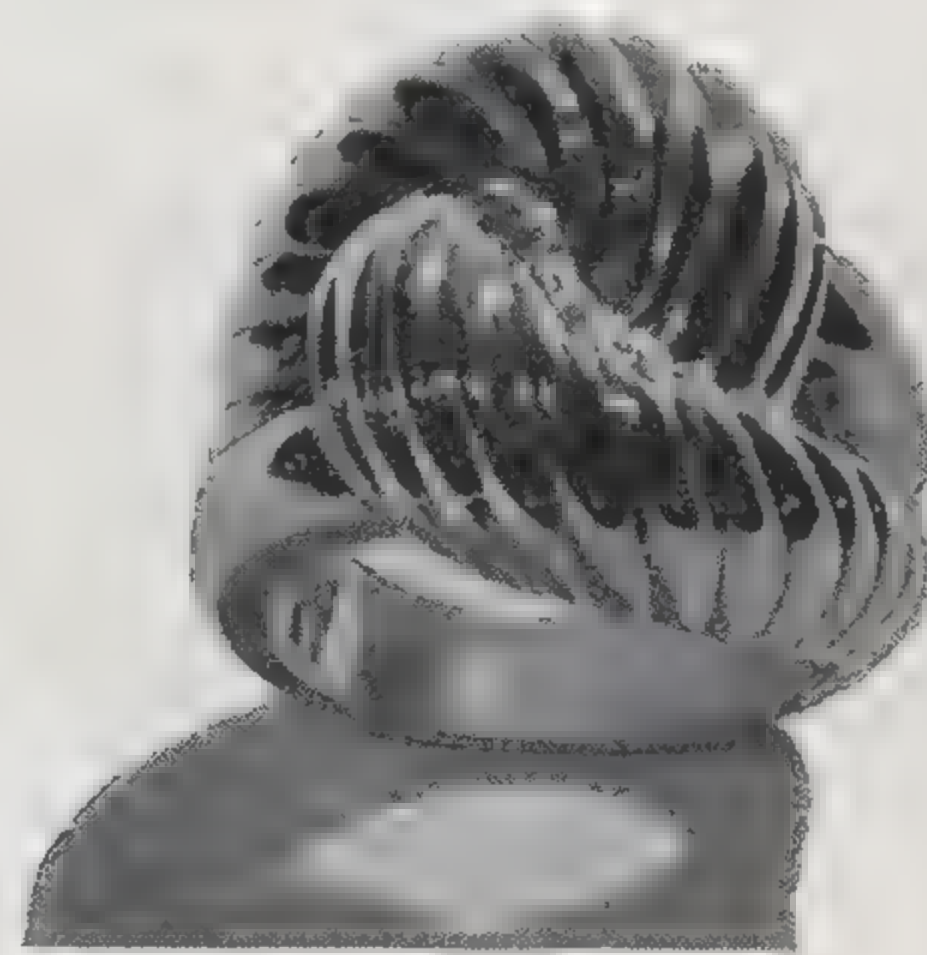
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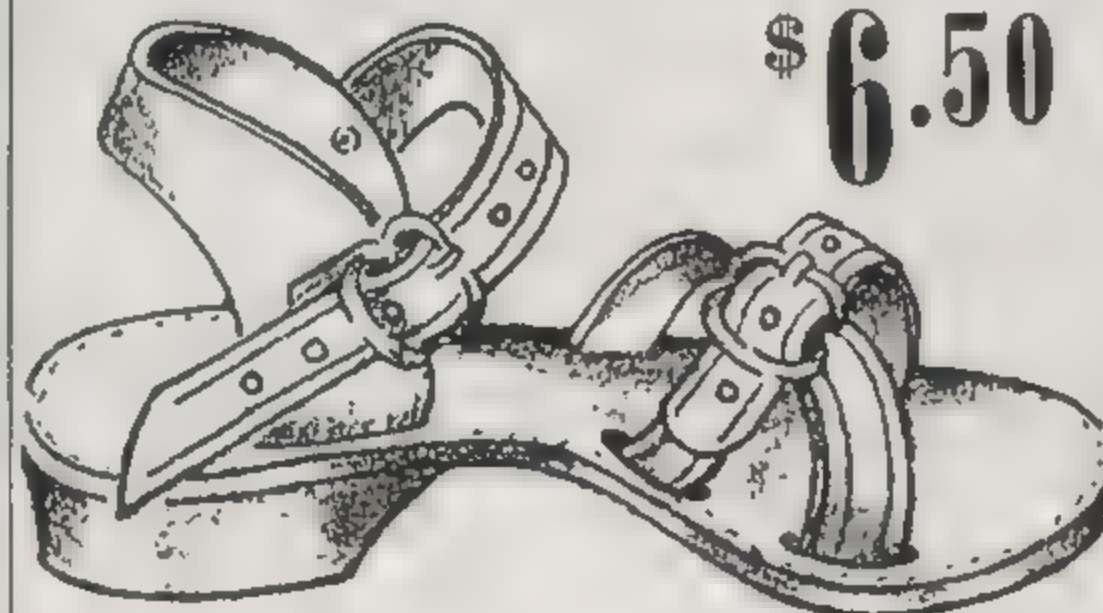
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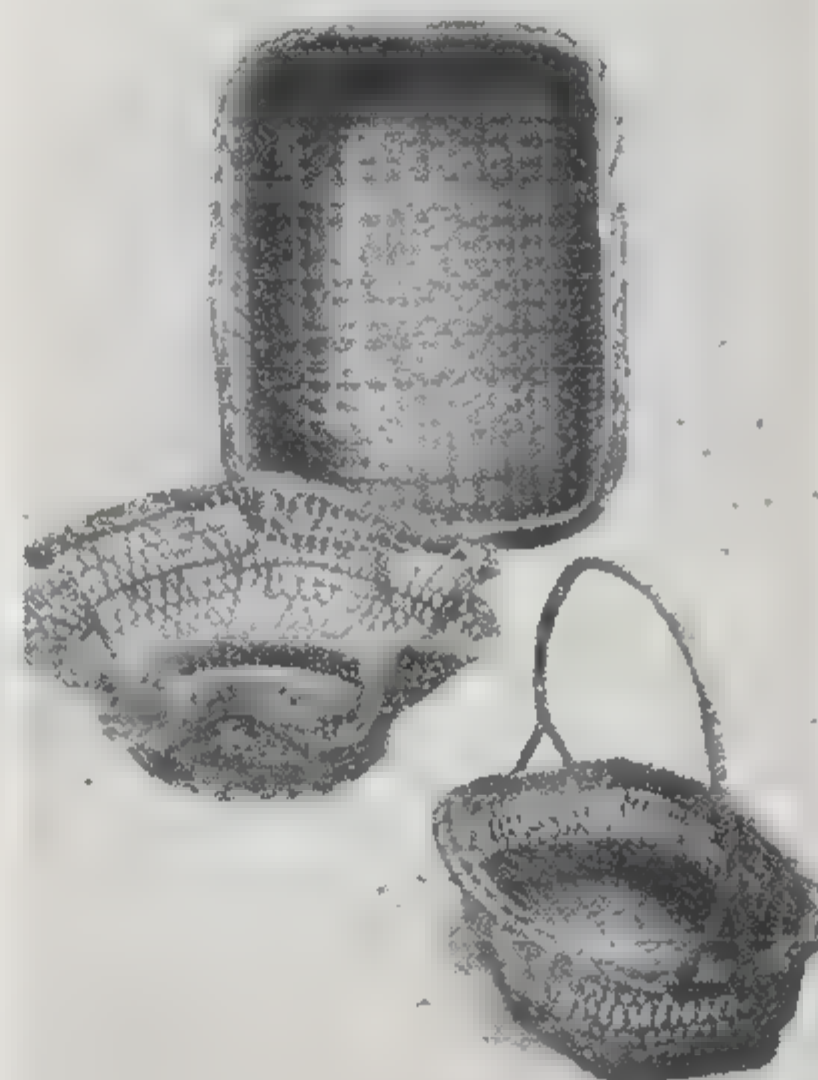
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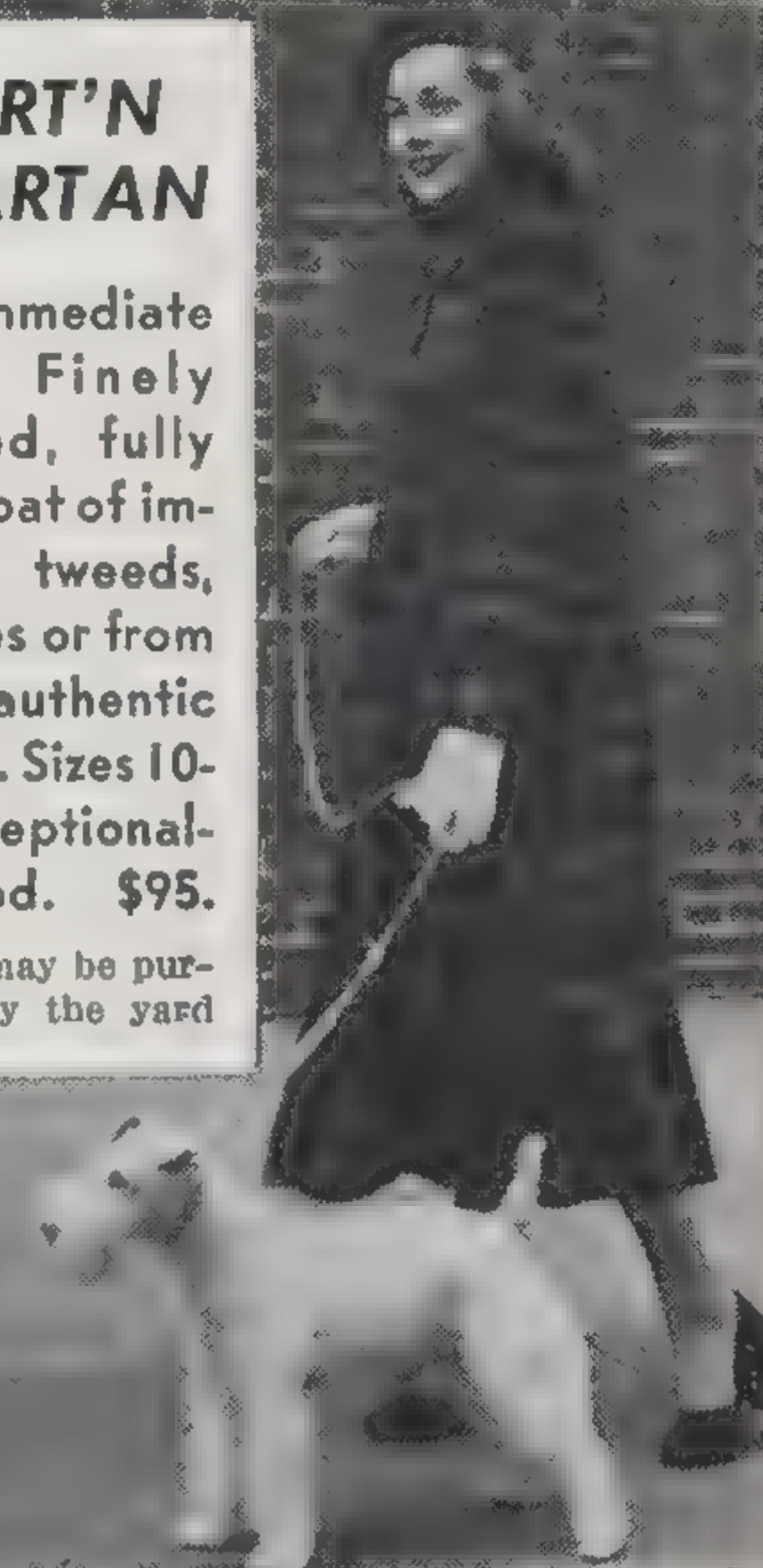
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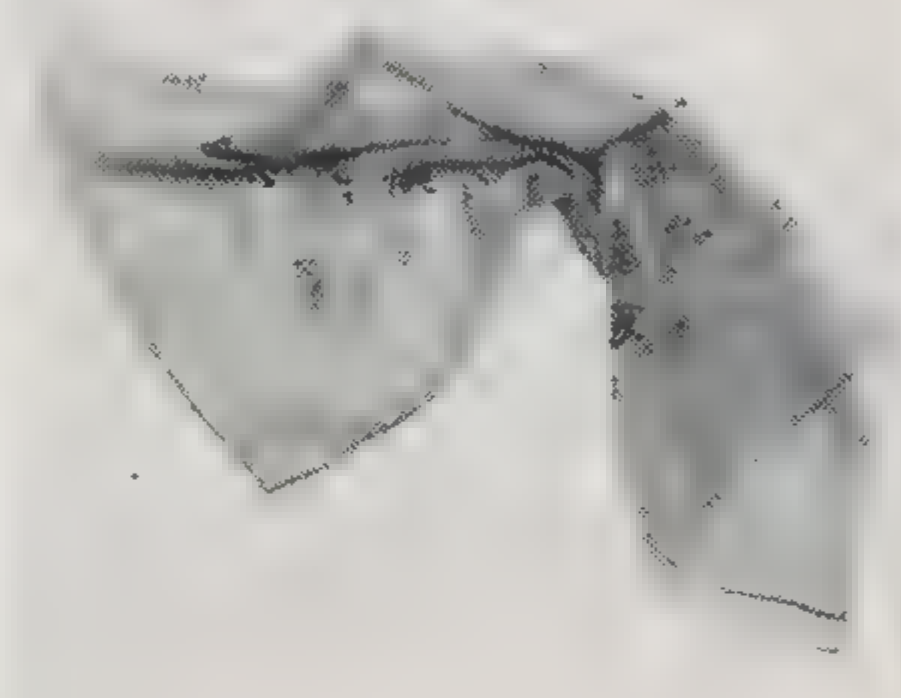
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AS YOU go through the Shop Hound Section in each issue of Vogue, cut out or list carefully, merchandise that you are interested in ordering, or services that you may want to use.

Then—send your order directly to the name and address shown in the advertisement.

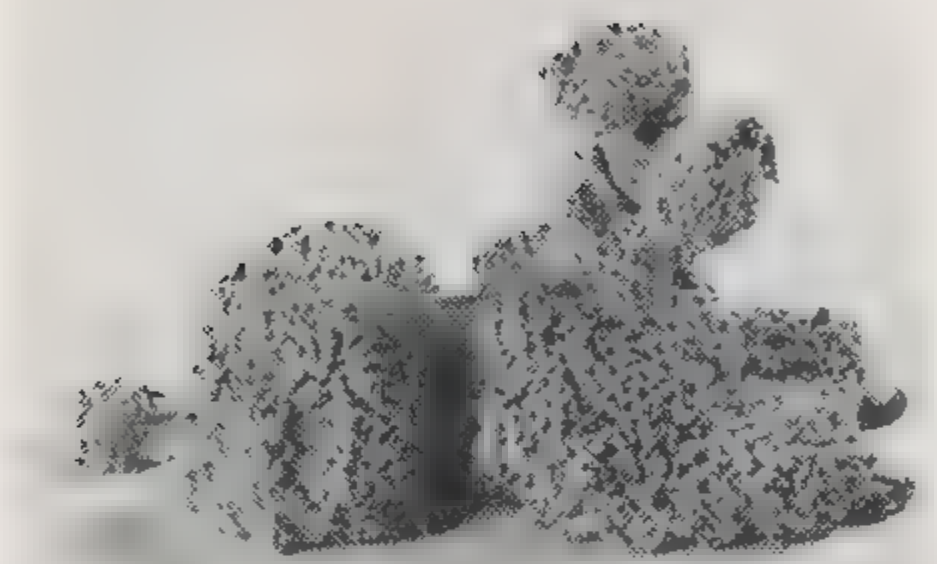


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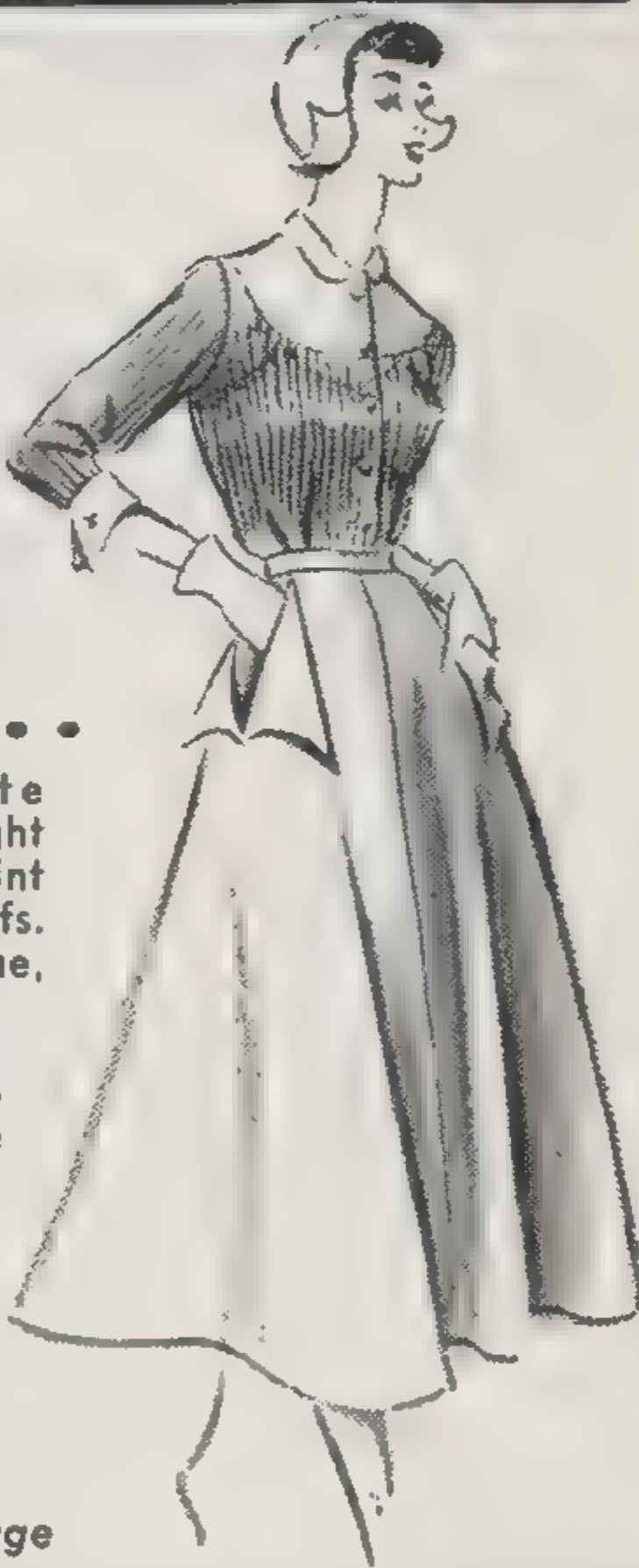
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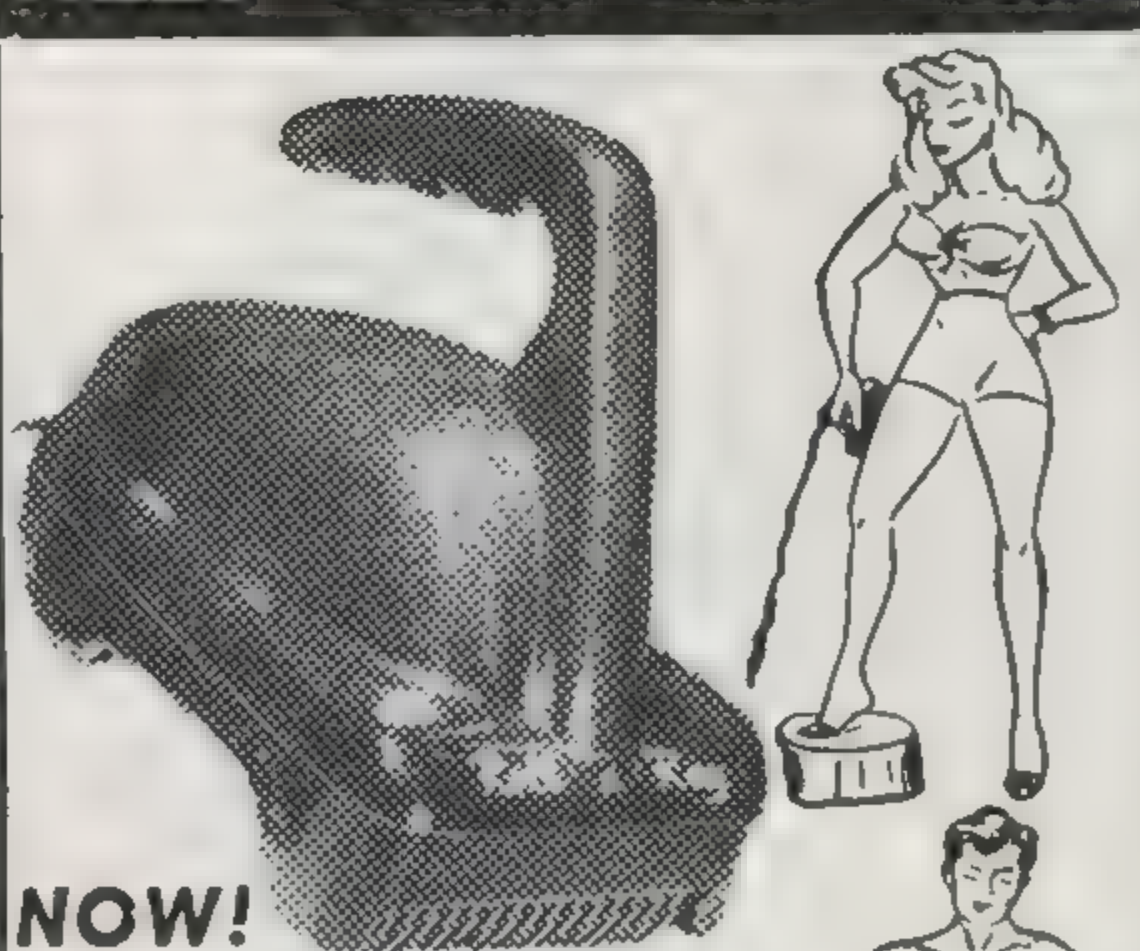
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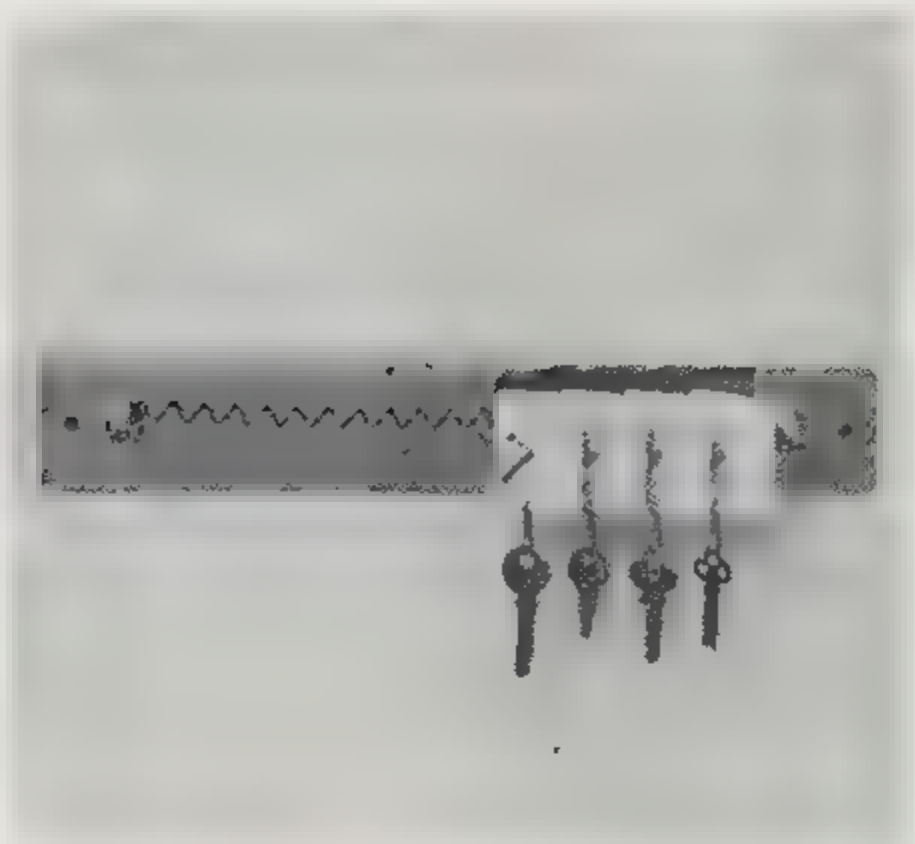
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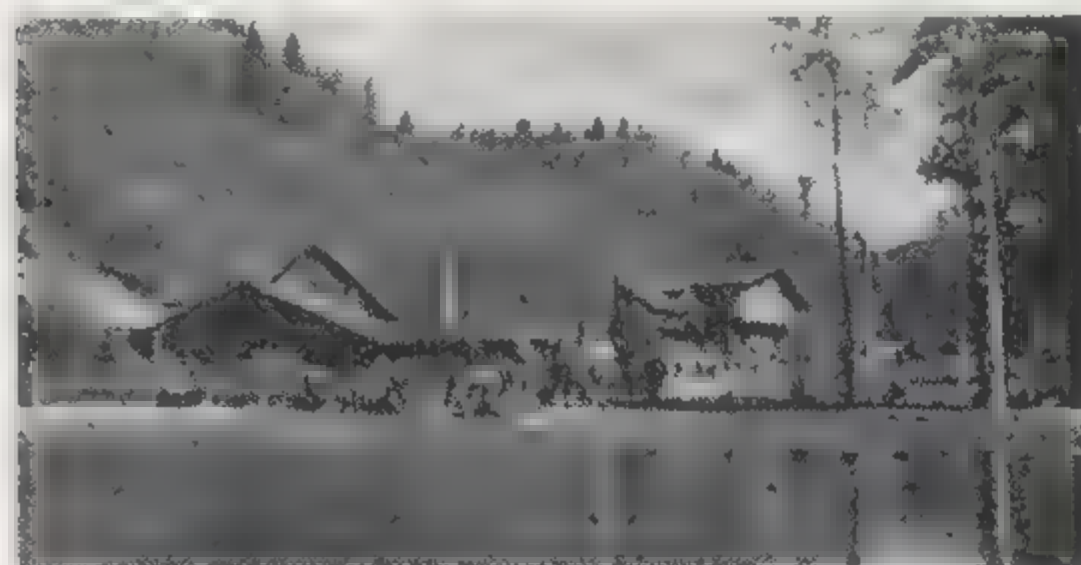
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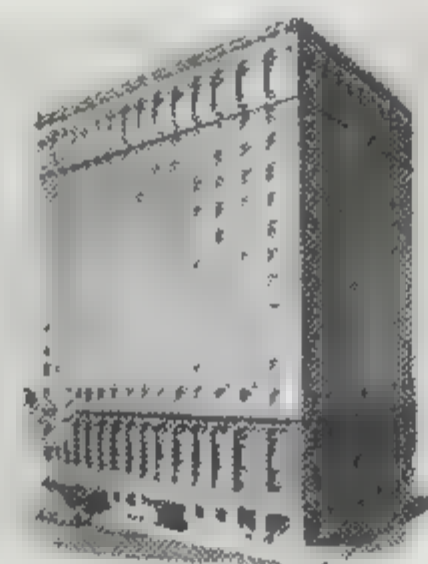
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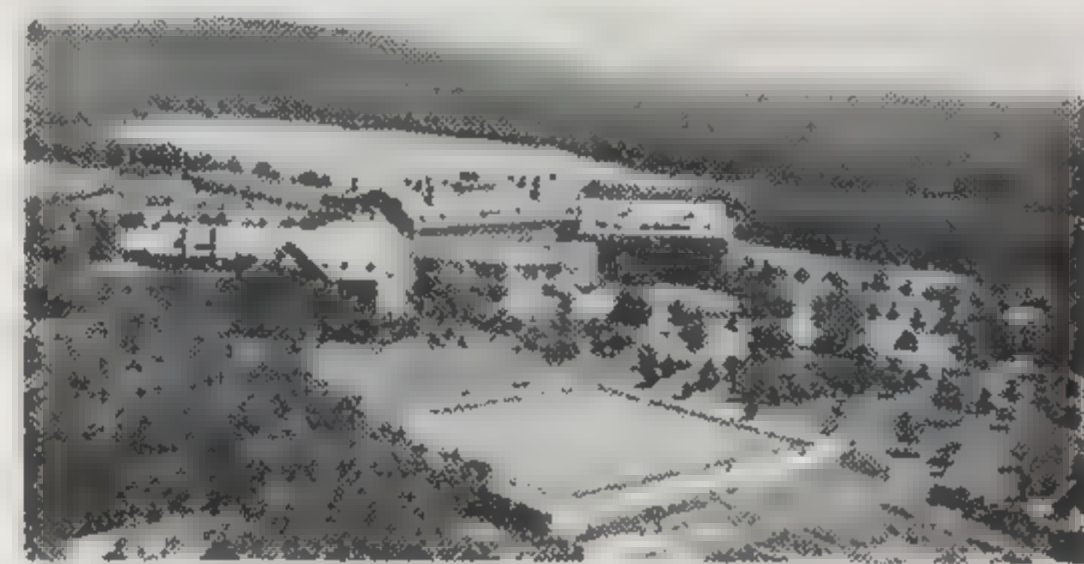


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EDITORIAL AND ADVERTISING OFFICES:

*420 Lexington Ave.*

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BRITISH VOGUE:

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COVER: Newest proof of a well-grounded adage: there is no colour more brilliant than black and white. Here, a satin-striped silk organdie (two blacks) coat-dress, by Larry Aldrich, \$70; marked with a white silk twill scarf, by Kimball, \$4; both, Altman. Lilly Daché's round, level hat. Dress also at Jordan Marsh; Frost Bros.; A. Harris; J. W. Robinson. For shops in other cities, see list on page 176.



PEHN

# VOGUE

INCORPORATING VANITY FAIR

81

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## DISCOVERIES IN BEAUTY

This April, this minute, many of us are caught with hair that is "neither-nor." A good time to pay a visit to the Joseph Fleischer "Petit Salon," at 724 Fifth Avenue, to see their new spring collection of hair pieces. The salon itself is like a series of tiny, and very pretty, dressing rooms, which means that you are at liberty to pick and choose hair pieces at leisure. The Petit Salon hair pieces are fashion accessories and are priced accordingly, so that you may want to invest in more than one. A piece that interested us particularly was a band or fringe of hair that dovetailed neatly, could camouflage a shaggy shingle growing out. There were several pieces called Change-Abouts, and just as you might think, they can be worn back or front—combed in a series of flattering arrangements. It is good to know that these little fashion accessories follow two of Fleischer's oldest principles. They fit snugly, will match the colour of your own hair almost beyond detection.

With more and more focus on eyes this spring, make a note of Roux's Lash and Brow Tint—durable colour, completely harmless, of course, that goes on in a matter of minutes—lasts for many many weeks. While this is the obvious solution to "invisible eyelashes and eyebrows," it could also be a long-time beauty treatment in any shade darker than your own lash and brow colouring.

If you are partial to a pure rose scent, you will be happy to hear that Harriet Hubbard Ayer's Cream Shampoo is rose-drenched, figuratively speaking, and the fragrance should hug your head long after you shampoo. This creamy-smooth product is to be used only a thimble-full at a time—its lanolin content leaves the hair softer, shining, easy-to-manage. Arnold Constable has it.

Eddie Senz, as you have probably heard, makes a profession of creating an illusion with make-up and coiffure. For instance, the illusion of length to a round face—a shorter, rounded quality to a long face. Obviously, a choice of coiffure plays an important part in emphasizing or de-emphasizing features and facial contours, so a first-consultation with Mr. Senz would include a complete make-up and contour styling as well as several custom-designed coiffures. After this first-consultation (and the investment is a happy surprise), your own file of "how-to" sketches and instructions goes to the *second* floor and is whipped out and *followed* on your subsequent visits to the Senz salon by a staff of competent hairdressers and make-up artists. Incidentally, the Senz Salon has been completely redecorated (air-conditioned; sound-proofed), painted in soft, restful colours. (48 East 52nd Street).



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# VOGUE'S

## EYE VIEW OF CONSTRUCTION NEWS

*Not a bathing suit, but a new all-in-one from Paris. Designed because one good construction calls for another. The vertical—or string—silhouette, major news in the collections, called for the sleekest possible figure-line beneath the dress. Answer: this new construction, the all-in-one that looks like a bathing suit, fits like a bathing suit, smooths like a sculptor. By Charmis, in lace woven with Lastex yarn, slightly boned at the bosom, at the sides below the waistline; snap-closed at the centre back; the button-on garters, optional. Photographed for us in Paris by Nepo. Here, at Lord & Taylor; Kaufmann's.*







# THE BLACK AND WHITE IDEA

Freer, bolder, cleaner, clearer. The black and white idea is something new to think about. To find exciting this season, because of the new ways it's done; because it is the sharp exception in this year of colour.

Begin with the conviction that this is *not* the little black dress with a string of pearls again. (Much newer, a little white dress with strings of jet.) The whole new point—as the cover of this issue and the costume of the opposite page have said—is in the unexpected placing, the unexpected proportions of black and white.

Black where you'd expect white. And vice versa. This is often the new case. But there are ways to experiment; more than one formula describes.

For instance. There are new markings in black and white. Enormous harlequin patterns, diamond-shaped areas of black and white (see opposite). Black and white stripes in thin air (see transparencies). Snowflakes tossed by the handful on black backgrounds; black polka dots on white; black tracteries on white (see prints, any day in town). And then you colour the news of black and white patterns with what you choose to add: all black, all white, or both.

Count the whites you might add to black. First of all, frosty white (a frosty gilet, or any of the lingerie touches from here to Paris—from a ruffled white skirt to a foaming handmade blouse). There is swan white (a feathered hat). Porcelain white (a necklace of glazed beads; a white patent leather belt). Luminous white (pearls, of course, and many of them). Surprising white (a white belt for a black dress; a delicate white shoe with a white-and-black print; a coarse white veil that turns out to be as beguiling as a black one). And the whitest white (cotton gloves).

Count the shades of black to wear with white or with black-and-white. Black velvet, first of all. Black velvet hat, belt, bag, jacket (or cuffs, collar, buttons, belt, when black velvet figures—as genius—in the actual design of the dress). And there are lacquered black straw hats; gleaming black handbags. Black jewels, gloves, shoes; black furs.

Injected into almost every new-and-general fashion theme is the black and white idea. We see separates turning up that way. Transparencies. Sheaths. Suits. And we see, as the idea grows, a variation-within; an occasional touch of cornflower blue, a slice of lemon yellow—all else being black and white.

*Opposite page:* Black, white; in the afternoon. One in the new world (fashion) of stark, brilliant, no-colour equations. Dress in tile-size checks; to wear with an unadorned hat, plain black shoes. By Jerry Parnis in Everfast piqué, \$25; Beautydoe gloves, \$17; Richelieu mock pearls; all, Altman. Black-dyed mink lei, \$150 tax inc.; Aaron Reiss. Satin hat, Lilly Daché. Dress also, J. P. Allen; I. Magnin; Hudson's.





THE BLACK AND  
WHITE IDEA *continued*

White on black, by city daylight. The result: fresh, cool, emphatic. The ingredients: Velvet-touched suit by Mollie Parnis in Wesley Simpson piqué, \$50. Patent leather and suède bag by Koret, \$50 plus tax. Doeskin-finished lambskin gloves by Superb, \$5. Big, square, white silk chiffon scarfs, \$3.50 each. All at Bergdorf Goodman. Suit also at Jordan Marsh; Stix, Baer & Fuller; Carson Pirie Scott.





PEHH

Black with white, by city daylight: an exclamation point among fashions. Here, a dress with the authority, stamina, and sure lines of a suit, white-lit with scarf, gloves, belt. Dress by Zweig Talmack in Wesley Simpson cotton taffeta, \$40; cotton gloves by Shalimar, \$4; silk square, by Echo, \$7; all, Bonwit Teller. Hat with ubiquitous black velvet, Lilly Daché. Dress, also Frost Bros.; Lindner-Davis.





## THE BLACK AND WHITE IDEA *continued*

*Above:* Black and white, after five; Tuller silk organdie shirt, pure light; skirt, pure shadow; an almost incandescent little-evening costume. By Ceil Chapman, \$70; Saks Fifth; Garfinckel's; L. S. Ayres. Van Raalte rayon gloves, \$3.50; Lord & Taylor. *Opposite page:* White with black, important evenings; dress, a sheath of lace, street-length; stole, black velvet lined with (!) white madras. Worn with black long gloves, a turn of coarse white veiling. Dress and stole, by Anna Miller, \$135; Saks Fifth; Harzfeld's; Neiman-Marcus. Carado suède gloves, \$10; Lord & Taylor.







# “THE MOST BEAUTIFUL WOMAN IN PARIS”

“The most beautiful woman in Paris” is, of course, at least a dozen women in any given Paris season. (And here, at least a season’s heated debate.) This year, she will make—or keep—her reputation in dresses like the ones shown on the next five pages. Raving-beauty dresses, designed for entrances, for talk.

For the Frenchwoman goes out in the evening to be *seen*. And—say what you will—the effect that she bothers to make is far more momentous than that attempted by most American women in the evening.

She will have thought for hours about her entrance. If she is tired, she is simply “not at home” all day. She knows the magical benefits of rest. And while she may take a “shade bath” (*chaise longue*, darkened room, eyepads) for two hours—she probably would, if she were forced to live on American time, manage to find comparable benefits in a ten-minute rest, shades drawn. (Soothing over-stimulation *or* exhaustion.) She will have eaten very little lunch; one cocktail—if any—will be the most she’ll drink before dinner. There will have been, inevitably, a trip to the hairdresser; perhaps the hairdresser will come to her for a last-minute combing, the arrangement of something glinting in her hair.

She knows her dress. If it is a line that stands better than it sits, she will spend the evening standing—and standing in a particular posture. She will respond in conversation in a far more animated way than we are wont to do—giving more of herself to her audience (and she is sure to have an audience!). Her shoulders will be a part of her gesture. Shoulders rarely bony—wearing flesh, *firm* flesh ministered unto with creams, compounds, scent. She will wear not just an intensification of her day make-up, but a heightened *maquillage*—its colour planned especially for her dress.

Finally, she is willing to experiment. (At the Rochas’s “*Mouche et Moustache*” ball, Louise de Vilmorin arrived with a seductive veil over her face—a veil that turned out to be a spraying of black velours beauty spots. Another of her imaginative innovations: a shower of real peach blossom petals pasted in scatterings about her shoulders.)

“The most beautiful woman in Paris” has, of course, the habit of beauty. Here are some habits you might borrow for evening:

If you use a cake-make-up foundation, apply it with astringent. (Helps whip up circulation; helps tighten make-up.)

Really scent the heart of an enormous fake flower.

For naked sandals: make up your feet with one of the semi-shiny tinted foundations you’d use by day as make-up for your face.

Experiment with beauty spots. If your eyes are your fortune, wear a beauty spot at the wing of an eyebrow. Or accentuate your mouth with a beauty spot at the edge of your smile. Arms? Then a beauty spot below the wristbone; or at the inner side of the arm, just above the elbow.

Make up the lobes of your ears—delicately.

Consider (as make-up) a veil the colour of your hair, capping the head, half masking the face. Sew to it, at the cheekbone, a quivering “diamond” tear.

Change the part in your hair. Try an asymmetrical line for change’s sake.

If your hair is dark, draw a widow’s peak with an eyebrow pencil.

Outline your mouth with a very sharp, light-brown eyebrow pencil; fill in with a rich red lipstick; see how much whiter your skin seems.

Learn more about eye make-up. Use eye-shadow, mascara, pencil, brush; several different colours. And if your eyes are naturally shadowed, try wax-white eye-shadow, a line of emerald-green mascara at the base of the lids.

## PARIS SPECTACULARS

*Opposite:* The great dress at Balenciaga. One of the many evening beauties in the Paris collections—“spectaculars” designed for entrances. This, identifiably Balenciaga: startling, narrow; black, white, and red. White satin covered with pailletted black lace; a kite bow cut of stiff red taffeta across the front. Photographed in Mr. Balenciaga’s Paris house. The dress, at Hattie Carnegie.









PARIS SPECTACULARS (continued) One of Dessès' great beauties. Tulle panels caught with loops of taffeta and satin; beige, grey, mauve, barely tinting the air. Scene, the Paris apartment of Jean Dessès. Dress at Garfinckel's.





NORMAN PARKINSON

And one of Dior's spectacular successes—his "Mozart." Palest topaz-coloured net swept to a train at the back; each flounce fluted, covered with paillettes, edged with ball fringe. Scene, the music room of Madame Georges Menier. Dress, I. Magnin.







## PARIS SPECTACULARS

*continued*

*Opposite:* An event, from Jacques Fath's collection. Delicate tracteries of fern, embroidered, sequinned, against organdie. Pointed fern-green faille opera pumps; jewelled hoop earrings in multiple. The scene: Mr. Fath's own house in Paris.

For an evening that calls for one of these new Paris "Spectaculars" one of three new perfumes from the house of Caron: "La Fête des Roses," a smoky rose. Or the spice-heightened bouquet, "Or et Noir." Or an intricate blend of flowers ... called "With Pleasure."

*Right:* One of the most vivid "entrances" in all Paris. Coat, dress, hat, by Balenciaga—each shaped with its own gentle wake. Cutaway coat of silk faille flowing over a black lace dinner sheath. (The dress, shown in Vogue, March 15.) Hat, of black grosgrain trailing a feather shoot. All in New York at Henri Bendel.

NORMAN PARKINSON

NEPO

VOGUE, APRIL 1, 1950









# INCIDENT IN PARIS

A sprained ankle, a stranger,  
and a cure in a café  
behind Les Halles

BY DIANA FORBES-ROBERTSON

THERE is a certain sort of hotel that the foreign visitor in Paris goes to for the purpose of changing complicated travel arrangements, for getting long-distance calls, for leaving messages. You know it costs too much and is not so pleasant as the carefully chosen, smaller place; you know that there is an impersonal and international atmosphere, so that sitting there you need not feel that you are unquestionably in Paris and nowhere else; but you also know that the large, tired-eyed man behind the porter's desk will cope with your problems.

On a dripping hot August day I was just such a visitor sitting in the bar of such a hotel, at five in the afternoon, having a glass of champagne, and reading Sinclair Lewis' *The God-seeker*. I was waiting for a call I had put through to London. The shiny red leather seats of the bar were unoccupied all round me, and the Cellophane wrappings on packets of potato chips distributed round the tables were as yet unbroken. The telephone operator, with heavy

## HELEN HAYES IN

### "THE WISTERIA TREES" *opposite*

In this exploration of the Southern aristocracy, Helen Hayes, with her fluid acting calligraphy, plays a lovely, harassed, but foolish charmer. (Most of the time she also looks like a portrait by Sargent in Lucinda Ballard's pale costumes.) Written by Joshua Logan, who is both director and co-producer, *The Wisteria Trees* was suggested by Anton Chekhov's *The Cherry Orchard*. The action, the conception of the characters, the skeleton are the same. There is no heroine; no hero; no villain; all are, in Chekhov's phrase, "job-lots," caught in an atmosphere which they, aristocrats, Negroes, and rich white upstart, accept much as the Venetians accept their late afternoon summer storms.

black moustache, and in uniform, had poked his head round the door from the booths to say that he was going to re-check with the long-distance operator, and two barmen and the lady at the cash desk were in muted conversation with a man at the far end of the bar.

I had been tramping Paris all day. I was a little bothered by my ankle-strap shoes, but had been unwilling to go about my business in anything more serviceable. I had been alone all the time, having found that anyone I knew in Paris had managed to get away from the city heat, but I was content to nurse my tiredness now without the effort of making conversation.

"*Voilà Londres, qui est sur la ligne!*" cried the operator triumphantly.

I jumped up, urged to sudden movement by his sense of drama. Perhaps my foot onto which I put my weight had been asleep, crossed over the other. With the first step forward I was suddenly without support, my left foot was non-existent but simultaneously there was a blinding, sickening pain in it, and my body was pitching forward. I grasped the backs of empty chairs to save myself from falling completely, and through my mind flashed an unrelated annoyance that my hair was falling untidily forward over my face, away from its combs, and I had no free hand with which to push it back. I managed to straighten myself, adjust my hair, and, profoundly embarrassed, and almost glad of the pain, I hobbled out to the telephone.

The conversation was brief, punctuated by the throbbing pain in my ankle. I sat a few minutes in the booth before emerging, uncomfortable at having to face the place where I felt I'd made a fool of myself. I wondered if it had looked as if the champagne had done it.

I came out to find the telephone operator waiting anxiously. He clasped his hands together at his chest as he looked at my ankle.

"Look how it is swelling!"

I was relieved. The accident was being dignified by a real swelling.

The two barmen appeared from behind the lighted show windows that lined the passage to the bar.

"Madame must get attention at once. . . ."

"She must go to the *pharmacie*. . . ."

"It's sprained. Look how it is becoming like an egg. . . ."

"Madame knows a doctor? . . ."

"The *pharmacie* at the Opéra isn't far. Madame thinks she could walk there? . . ."

A new figure joined the group, a man in a brown suit, the back view of which had been standing at the bar earlier, in conversation with the group behind the bar. He leaned over and looked at the ankle and whistled.

"There's only one place in Paris to go for that. I'll write down the address at once. . . ."

"I could get to the *pharmacie* all right, and get it bandaged, couldn't I?" I was suddenly tired and beginning to feel shock. The ankle was hurting badly now, and I had forgotten that I had thought it was an indignity.

"No, there is only one place in Paris," repeated the brown man. "I'll escort Madame to a taxi. I'll explain to the taxi-driver."

I gave myself up to him helplessly. There was an empty taxi waiting. The brown man leaned his arm confidentially through the window of the driver's seat.

"You know the little café behind Les Halles?"

The taxi driver glanced at (*Continued on page 164*)





# TOULOUSE-LAUTREC:

## "JANE AVRIL"

A detail from *Divan Japonais*, one of the greatest posters in the current Lautrec show of lithographs.





When Henri de Toulouse-Lautrec died in 1901 after a short but amused life, he left a meagre reputation as a caricaturist and an enormous number of drawings and lithographs, in addition to his paintings. (Years after, he was recognized as one of the four solitary nineteenth-century innovators who influenced painters from Bonnard to Picasso.) Now Mr. Ludwig Charell's collection of Lautrec lithographs, first sketches, rare trial proofs and definitive prints, many of them unique, is on exhibition through April 15 at the Knoedler Galleries in New York, for the benefit of the Albi Museum at Albi, France, where Lautrec was born. Among the thirty posters in the group is *Divan Japonais*, a superb celebration of the small, famous *café-concert*. There, red-haired Yvette Guilbert, her thin arms in long black gloves, nightly sang naughty songs, watched often by Lautrec and sometimes by the pale, delicate Jane Avril, with her pussy-cat face, who danced the waltz at another *café-concert* in a froth of white lace petticoats, her black-stockinged legs often high in a scissors kick.



# WHO PAYS THE DOCTOR?

PRIMER ON OUR NUMBER ONE DOMESTIC CONTROVERSY...

NATIONAL HEALTH BILLS IN THE CONGRESS NOW

*Eight national health bills are before Congress (4 Republican, 1 bipartisan, 3 Democratic) and more are promised. One of them may be passed, or none. Some of the least controversial features—such as grants to increase medical facilities and personnel, to encourage preventive care of school children, and to help the States bolster their public health units, have already been passed separately.*

*In the confusion of claims and counterclaims, however, it has become increasingly hard to determine whether any such bill is necessary, and, if so, whether any of the proposed bills is satisfactory in whole or in part. As in all such legislation, it is hard to foresee how the bills would work out in practice, to sift the real from the imagined dangers, the strong from the weak safeguards.*

*There are the things that are not specified in the bills, omissions that may be deliberate, or more simply, attempts to make administration more elastic. There is the question of increased government control, the question of cost, and tax increases. There are human factors to be considered, human failings as well as human benefits. (In the more recent Hunt and Bosone bills, there is a trend toward including a deductible clause in an attempt to offset the unnecessary over-packing of hospitals' and doctors' schedules. Beneficiaries would pay their own medical expenses up to a specified sum and only receive insurance benefits for expenses above that sum.)*

*For the essence of what is proposed in four pilot bills (the Taft, Hill, Flanders, and Thomas bills) here is a primer, checked for accuracy by the proponents of each bill and by the American Medical Association.*

## HOW THEY ARE ALIKE

The four bills are founded on the premise that many Americans can not afford the cost of adequate medical care.

The expenditures proposed by all four bills would be paid for—to a greater or lesser degree—out of the government pocketbook, i.e., by the taxpayer. Except for the Thomas Bill (which would use Federal funds only) the bills would draw upon both Federal and State revenues, with the proportion of Federal funds no less than one-third and no more than three-quarters of the whole.

Everyone who pays taxes would help pay for the health benefits. Funds necessary to implement the law, should one of

these bills be passed, might be raised in one of three ways: by allotment taken out of the present Federal and/or State budgets at the expense of something else; by further deficit spending; by higher taxes.

All the bills except the Flanders Bill include a provision to reinforce our common law on the privacy of personal information included in medical dossiers, but, because of the very nature of Federal organization, would permit records to be used for statistical or administrative purposes.

All of the bills are concerned with the need of increasing present medical facilities, the number of doctors, and of induc-



ing doctors to practice in rural areas; some would merely provide for surveys of existing conditions, others would go to the extent of earmarking funds for specific programs.

All would provide for Federal supervision of the administration of the funds.

## CONTROVERSIAL DIFFERENCES

They differ in the amount of government control (whether vested in the Federal or State government); the degree of control by medical or consumer interests; in the number of people to be covered; the kind and amount of services provided; on the cost to the individual; and on the Federal cost.

The Taft Bill would provide medical care only for the needy, helping the States, local governments and private institutions to extend their present charity work, to be paid for out of public funds.

The Hill Bill, like the Taft Bill, would provide care only for the needy, but would do it by paying the costs of care out of public funds through non-profit, voluntary health insurance plans.

The Flanders Bill would reach out to almost everyone by reducing premiums of voluntary insurance plans to a pay-as-you-can basis, and making up the deficits out of the public funds.

The Thomas Bill is the only bill with compulsory intent; it would provide medical care for almost everyone; almost everyone would have to pay a medical tax based on income, and the deficits would be made up out of public funds.

Government control has a far vaster range in the Flanders and Thomas Bills which are geared to cover more people; both would set up great administrative networks.

Government administration under the Flanders Bill would be largely on a policy and supervisory level; the participating insurance plans would handle all benefits and claims. In the Thomas Bill, however, government administration would extend down to the *direct* payment of doctors and hospitals. Both these bills would allow the States to formulate and operate their own programs, although under the Thomas Bill, Federal administrators would set standards for the State plans.

While the administration of the Taft and Hill Bills would be controlled primarily by medical men and women, the Flanders and Thomas Bills would be controlled primarily by *laymen* with doctors in the minority or in an advisory capacity.

Although the Hill, Flanders and Thomas Bills all have written in some safeguards to help maintain the present standards of medical care, the efficiency and success of such measures cannot be definitely estimated on paper.

The total cost is never specified except in the Taft Bill which would set a limit of a billion and a quarter dollars to be spread over a five year period.

The Hill Bill would have no cost limitations, would appropriate funds according to State surveys. The Flanders Bill would have no limitations, either; its sponsors estimate, however, the need of a Federal subsidy which would come to about a billion dollars a year over a five year period. This subsidy would be in addition to the premiums paid by members of the participating voluntary insurance plans—about 3% of income up to \$5000, which is the amount spent by the average family for medical care today.

There would be no cost ceiling on the Thomas Bill. Under this bill a direct tax would be levied on almost everyone (3% of income up to \$4800, probably to be paid for by employer and employee), in addition to a Federal subsidy estimated at one and a half billion dollars a year.

## THE TAFT BILL

*Who would be eligible for medical care?*

The bill is an extension of existing charitable medical aid provided by States, local governments, and private institutions. Eligibility would depend on your inability to pay whole or partial cost, according to rules decided upon by each State. (The bill does not indicate how low the qualifying income must be.)

*What services would be given?*

Medical, dental, and hospital services—either in institutions, at home, or in physicians' (Continued on page 171)

## THE HILL BILL

*Who would be eligible for medical care?*

This bill, like the Taft Bill, has a charity emphasis. You would be eligible for government-paid care under a voluntary health plan *only* if the authorities considered your income inadequate to cover all or part of the plan premiums. The States would decide this income level. To avoid discrimination between those who pay their own way and those receiving government aid, this bill specifies that those eligible for aid would receive a membership card to one of the voluntary health insurance plans.

*What services would be given?*

Surgical, obstetrical, and medical services furnished only in hospitals (not in excess of sixty (Continued on page 171)

## THE FLANDERS BILL

*Who would be eligible for medical care?*

Almost everyone would be. The Flanders Bill bases its program on the non-profit voluntary insurance plan, making it possible financially for everyone to carry health insurance. Those unable to pay the minimum fee (\$6 a year) could become members only if a public welfare agency agreed to pay this minimum for them. People who could not join a voluntary insurance plan as part of a group (business, industrial, et cetera) would not be guaranteed immediate enrollment. The State would have the right to limit the non-group memberships (until the plans had built up a backlog of group subscribers).

*What services would be given?*

The bill does not specify what services must be included by the voluntary insurance plans; (Continued on page 171)

## THE THOMAS BILL

*Who would be eligible for medical care?*

This is a *compulsory* health measure and almost everyone—employees, self-employed, and dependents of both—would be involved. (The proponents of the bill estimate that 85% of the population would be covered; the bill, however, does not define who the uncovered 15% would be.)

*What services would be given?*

A patient would be entitled to medical, surgical, and dental diagnosis, treatment, and preventive care (check-ups and inoculations, for instance) at home, at the doctor's office, or in the hospital (hospitalization up to sixty days a year); also some dental services, (Continued on page 171)





“**T**HE

JIMMY SNOWDEN, the son of Mr. and Mrs. James M. Snowden, as one of the Spirits of Innocence. Photographed in the moment before his plea:  
 “No, no, let us play,  
 for it is not yet day,  
 And we can not go to sleep.”





"Piping down the valleys wild, Piping songs of pleasant glee. . . ." The piper: HAROLD TALBOTT, son of Mr. and Mrs. Harold E. Talbott. The enchanted listeners: (left to right) DONALD TWISS, son of Dr. and Mrs. J. Russell Twiss; SANDY KENNEDY, son of Mr. and Mrs. Moorhead C. Kennedy; JOHNNY and BILLY PAYNE, sons of Mr. and Mrs. William Payne.

## GOLDEN CAGE"

In misted pinks, yellows, greens, and greys, the barefooted children of the King-Coit Children's Theatre are again giving that gentle allegory of the human soul, *The Golden Cage*, based on William Blake's poems. As birds, flowers, and insects, the children dance with muted precision to the music of flute, violin, and oboe. Voices fluid, the actors move in Blake tiptoe attitudes. The whole is subtle, untouchable. For twenty-seven years the Children's Theatre's entrancing performances, all directed by Dorothy Coit, have delighted more than the parents of the cast. This year, on April 24, 25, 26, *The Golden Cage* will be played in New York to aid the Lenox Hill Association's settlement house program. The costumes and set, adapted from Blake's drawings, are the designs of Edith King.

*Right: JIMMY and SUSIE SNOWDEN as two birds.*



SANDRA FUEHR





## MISS LILLI PALMER

Starring in Shaw's *Caesar and Cleopatra*, Lilli Palmer plays the sixteen-year-old queen who cares little for Shavian paradoxes, but understands superbly the art of bewitching Caesar. Offstage she is Mrs. Rex Harrison, a beauty, who understands the art of wearing simple clothes with elegance—here, a costume of grey and purple silk surah (one of the Jane Derby designs to be auctioned at the Memorial Hospital benefit, May 22). \$165. Bergdorf Goodman; Marshall Field; Hutzler's.





HORST

## MRS. ARTHUR HORNBLow, JUNIOR

She has lived in New York, now lives in Hollywood, used both backgrounds in her first novel, *Memory and Desire*, which has just been published by Random House. Her looks are striking: sleek black hair, great dark eyes, high-arched expressive eyebrows. In the above photograph, Mrs. Hornblow is wearing her favourite kind of dress—simple, immaculately tailored. This one, made by Hattie Carnegie, a black and white checked wool, with white linen under-cuffs and rolled collar.





## NEWEST BLACK: CHARCOAL

Not black black, not grey: a new, dark, sec shade; a cool shadow for warm times coming; particularly good in the mat and shine of Honan silk, worn with cream, with chamois, with the *contrast* of black. Day-into-evening suit in Honan silk, with cream and black Honan silk halter, \$165; by Adele Simpson. Saks Fifth; Hutzler's; Harzfeld's; L. S. Ayres.





Charcoal is a new evening star: a credit to your complexion (winter ivory or sun tan), it takes on a new liveliness of tone when it is sharpened with black velvet. Here, a strapless Honan silk dress with a removable capelet, black velvet bow, black velvet belt; designed by Adele Simpson. About \$80. At Henri Bendel; Wm. H. Block; Carson Pirie Scott; I. Magnin.

KRISTINE





## NEWEST BROWN: SEPIA

Sepia, a true, clear brown, a dark brilliant, looking very new with black, just black, or the tow yellows of straw. Here, on the country side, a halter dress held by a flat collar band; with it, the briefest sweater. Wool sweater, and Irish linen dress, by Tina Leser, about \$50; Bonwit Teller; The Dayton Co.; I. Magnin.





Sepia linen, as dark as it is bright, a new city summer success: cool, fresh, workable. To wear with black, a two-part dress iced with black embroidery (each part to consider in a separates scheme). Irish linen dress with brief sleeves, by Tina Leser, \$70; at Bergdorf Goodman; Himelhoch's; Neiman-Marcus.

KRTS 8mhe



# PILGRIMAGE TO JANE

The spirit of Jane Austen—  
still pervasive in the  
house in which she wrote  
“*Pride and Prejudice*.”

BY SOPHIE KERR

WHEN I told the man at the porter's desk at my London hotel that I wanted a car to drive to Chawton in Hampshire to visit the Jane Austen House he gave me a sad, corrective look.

“The one who wrote the book?” he said. “She lived in Yorkshire.”

“You're thinking of Charlotte Brontë,” I suggested very gently, since the first rule of travel is never to offend a head porter.

He slid over that one. “Ah, yes, so I was. At what time do you want a car?”

“It depends on how far it is.”

This was a mistake, because he did not know how far it was to Chawton; indeed he had never heard of Chawton. But when I said it was very near Alton we moved to safe ground. “Alton, Of course. Well, that's not very far, couple of hours, probably. You can lunch there; it's a sizeable place.”

And so on a bright, warm October day I drove to Chawton, via Alton, in an ancient Rolls which broke down before I got back. The country was still green, only asters by the roadside and an occasional tree turning into a golden bouquet showed that autumn was coming on gracefully, almost reluctantly, without frost or fog. The suburban and farm gardens were full of high, showy dahlias, late roses, American goldenrod, Michaelmas daisies and delightful smaller flowers, pansies, ageratum, snapdragon, even pinks and heliotrope, and chrysanthemums were just beginning. It was a delightful drive.

When Jane lived at Chawton, she shopped at Alton, which at that time must have been nearly a mile away, just a quiet walk along a lane which paralleled the coach road from London to Portsmouth. Today, Alton has grown out toward the little village and almost touches it. The lane

Jane followed is still there, but the coach road has become a wide, hard automobile highway, evidently constructed with war use in mind, for there are big military reservations and camps—including Aldershot—not very far away. The House—shaped with slate shingle roof—now stands at the intersection of the Winchester, Portsmouth, and London roads, which important junction makes a large, bare expanse before it. Yet, if the visitor will look across this flat bareness, straight from the front of the House, there comes to view a small, untouched vista of trees and shrubbery and green fields beyond, as gemlike and rare as a small landscape in a Memling. Beside the House, its next neighbour, is a thatched cottage said to be four hundred years old, which helps to keep the old charm alive.

The House is not large, neither is it small. It looks just the place for a clergyman's widow with two spinster daughters to live in, a respectable dwelling of two stories and attic, with no less than five brick chimneys, capped with chimney pots. Two windows and a door are on the first floor overlooking the road, with four windows above. There was a window at the left of the front door which Edward Knight, Jane's brother, ordered bricked up, but to compensate he had another window, larger, cut at the side overlooking the garden. It is into the room with this window that visitors are admitted. Tenants use the rest of the house at present, but later on the Jane Austen Society expects to have it.

On the bricked-up window of the façade is the memorial tablet which says: “This House is dedicated to all lovers of Jane Austen, whose home it was from 1809 to 1817, by the parents of Philip John Carpenter, Lieutenant 1st Battalion East Surrey, who fell whilst leading his men at Trasimene, Italy, the 30th day of June 1944.”

This generous and imaginative gift to the Society has given the Society a background and a motive for constructive work in memory of the great novelist, a place to establish the Jane relics in their rightful environment.

The visitor enters through a door at the side of the house and there is a small fee to be paid. Even in a short time (the House was opened on Saturday, July 23, 1949) the Society has managed to create a true Jane atmosphere—or perhaps the spirit of Jane is so pervasive that it never left the place, for in this House three masterpieces were written—*Pride and Prejudice*, *Mansfield Park*, and *Emma*. Here also her last work—*Sanditon*—was begun, and this room the visitor enters must have been the drawing-room where Jane and her mother and her sister Cassandra must have received visitors and offered them tea and sprightly conversation.

It is not a large room, not more than fifteen feet square, I should think. The furniture is sparse: a table in the centre holding the Visitors' Book, the inevitable postcards and descriptive literature; six square-backed straight chairs with woollen needlework (*Continued on page 174*)

## ORGANDIE, EVENING GREY

Grey organdie so pale it is almost the no-colour of atmosphere. Substantially white against it, the pointed fall of piqué leaves, the piqué bodice. This paleness, this whiteness, intensified by the keen colour of the suède belt, the shining slippers. Made-to-order dress and bolero of Swiss cotton organdie; opera pumps of satin; Henri Bendel. Carved emerald jewels, Cartier. Coiffure, Werner of Switzerland.

HORST

VOGUE, APRIL 1, 1950











## ORGANDIE COVER-CAPE

*Opposite:* Organdie over organdie.

An enormous fan of cape enfolding a dress of day length. The whole idea,

an important idea: the evening *costume*.

In brilliant yellow Hafner cotton organdie.

By Ceil Chapman, about \$135. Bonwit Teller;

The Dayton Co.; I. Magnin.

The headdress, a cluster of butterflies wired on velvet bands. To order, Nina Wolf.

Topaz-coloured earrings, Bonwit Teller.

The make-up, a brilliant pastel: Tussy's new colouring, new lipstick, "Midnight Pink."

## ORGANDIE UNDERSKIRT

*Right:* Organdie beneath silk taffeta.

Adrian's dinner idea; a black

and white idea. The calf-

length underskirt tiered, embroidered, swaying.

The top poured in a close mould, splashed off one hip. About \$450.

Gunther Jaeckel;

Marshall Field;

Robinsons'

Beverly Hills.





THE SHEATH- PLUS  
A SHEER APRON

The sheath,  
an exclamation point  
followed by a whisper, an apron  
of red and white silk organdie. Sheath,  
black Celanese rayon crêpe, \$35. Apron, \$18.  
Black linen hat, \$15. All by Bonnie Cashin.  
La Tausca pseudo pearls. All, at Lord & Taylor.  
Dress and apron, also Neiman-Marcus; Harzfeld's.



# THE SHEATH PLUS

The look of the summer, unquestionably. The absolute sheath,  
and somewhere about it, a smoke-screen of silk organdie.

*Right:* A column of black Celanese rayon  
crêpe; floating over it, a shadowy coat  
of black and white striped organdie. Both,  
designed by Bonnie Cashin. Dress, about \$35.  
Coat, \$60. Lord & Taylor; L. S. Ayres;  
Hutzler's; Neiman-Marcus. (We added  
the rose; the John Frederics hat.)

THE SHEATH PLUS  
A SHEER COAT





## BOX JACKET

By Charles Creed. Here Mrs. Creed wears his strict new version of the famous jacket line—he calls this his “Puritan”—in black and white pin-checked wool, the raglan sleeves, the black velvet stroke of a collar, curved against the straightness. Quick and charming, the show of linen collar on the black dress. Jacket, Dormeuil Frères worsted; dress, Jacqmar crêpe. Hat by Vernier.





# DESIGNED IN LONDON

## LINEN SUIT

By Digby Morton. New mainstay for the linen life, the metropolitan suit of navy blue, worn with an air, a rose on the shoulder, a veil-caged little hat. Balance to the slim skirt: the double cape collar—growing out of the leg-o'-mutton sleeves—bound in black silk braid. Suit, of Stevenson & Son linen, at Woodward & Lothrop; Gimbels, Phila. The velvet-banded straw boater is by Rodolf.



# TANGIER

BY TRUMAN CAPOTE



PAUL BOWLES the composer, author of the African novel, *The Sheltering Sky*.



Café Central on the Petit Soko

MISS FERIDA GREEN, who gives flour to Tangier's poor Arabs on Friday mornings.

**T**ANGIER? It is two days by boat from Marseille, a charming trip that takes you along the coast of Spain, and if you are someone escaping from the police, or merely a pleasant person escaping, then by all means come here: hemmed with hills, confronted by the sea, and looking like a white cape draped on the shores of Africa, it is an international city with an excellent climate most of the year.

There are magnificent beaches, really extraordinary stretches of sugar-soft sand and surf; and if you have a mind for that sort of thing, the night life, though neither particularly innocent nor especially varied, is dark to dawn, which, when you consider that most people nap all afternoon, and that very few dine before ten or eleven, is not too unusual. Almost everything else in Tangier is unusual, however, and before coming here you should do three things: be inoculated for typhoid, withdraw your savings from the bank, and say goodbye to your friends—heaven knows you may never see them again. This advice is quite serious, for it is alarming—the number of travellers who have landed here on a brief holiday, then settled down and let the years go by. Because Tangier is a basin that holds you, a timeless place; the days slide by less noticed than foam in a waterfall; this, I imagine, is the way time passes in a monastery, unobtrusive and on slippered feet; for that matter, these two institutions, a monastery and Tangier, have another common denominator: self-containment. The average Arab, by example, thinks Europe and America are the same thing and in the same place, wherever that may be—in any event, he doesn't care; and frequently Europeans, hypnotized by the tinkling of an *oud* and the swarming drama around them, come to agree.

One spends a great lot of time sitting in the Petit Soko, a café-cluttered square at the foot

of the Casbah. Offhand, it seems to be a miniature version of the Galleria in Naples, but on closer acquaintance it assumes a character so grotesquely individual you can not fairly compare it with any other place in the world. At no hour of the day or night is the Petit Soko not crowded; Broadway, Piccadilly, all these places have their off moments, but the little Soko booms around the clock. Twenty steps away, and you are swallowed in the mists of the Casbah; the apparitions drifting out of these mists into the hurdy-gurdy clamour of the Soko make a lively show; it is a display ground for prostitutes, a depot for drug-peddlers, a spy centre; it is also the place where simpler folk drink their evening *apéritif*.

The Soko has its own celebrities, but it is a precarious honour, one is so likely at any second to be cut down and cast away, for the Soko audience, having seen just about everything, is excessively fickle. Currently, however, they are starring Estelle, a beautiful girl who walks like a rope unwinding. She is half-Chinese and half-Negro. The Soko is also something of a fashion centre, a proving ground for the latest fads. One innovation that has got off to a popular start among the flashier types are shoes with ribbon laces that wind right up to the knee. They are unbecoming, but not nearly so regrettable as the passion for dark glasses that has developed among Arab women, whose eyes, peering just above their veiling, have been always so provocative. Now all one sees are these great black lenses imbedded like coal-hunks in a snowball of cloth.

Of an evening at seven, the Soko reaches its height. It is the crowded *apéritif* hour; some twenty nationalities are rubbing elbows in the tiny square, and the hum of their voices is like the singing of giant mosquitoes. Once, when we were sitting there, a (Continued on page 166)



OPPOSITE: MRS. ADA GREEN, one of Tangier's great Green ladies.









*Left:* Grey Blake plays Peter Quilpe, an adequate screen writer. To Mr. Blake, Peter is suffering from protracted adolescence but at least he senses that Celia is a saint. By the end, Peter Quilpe has learned T. S. Eliot's lesson: "every moment a fresh beginning and life is just a question of keeping on."



*Below:* Ernest Clark plays adroitly Alexander MacColgie Gibbs, assistant to the psychiatrist. To Mr. Clark, Alex's name conjures a picture of him: Alexander who knows the world, and MacColgie Gibbs, taken from three English toothpastes to stand for the fashionable man with the smile.



*Right:* Eileen Peel plays Lavinia Chamberlayne, a "self-deceiver," one of the "exceptionally unlovable." To Miss Peel, Lavinia is hard, disappointed, because as Reilly pointed out she and her husband have much in common: "The same isolation. A man who finds himself incapable of loving and a woman who finds that no man can love her."



*Above:* Robert Fleming plays Edward Chamberlayne, a second-rate man who can have "a good life but not the best life." To Mr. Fleming, those who resent the play are on the whole either agnostics, atheists or the very sentimental; for the play is deeply religious in its fullest essence and completely unsentimental.

*Right:* Cathleen Nesbitt plays Julia Shuttlethwaite, a guardian who seems to be a social meringue. Of her Lavinia says: "nothing less than the truth could deceive Julia." To Miss Nesbitt, Julia was explained in rehearsal by Eliot: "Haven't you known tiresome people who exercise an influence for the good?"







*Right:* Alec Guinness plays Sir Harcourt-Reilly, healer, with monocle, cane, pervading calm, the result of human omniscience. To Mr. Guinness, Reilly is a man with a vocation beyond science, who shows in the nature of his treatments, a basic principle of Christian faith, advises his patients to face up to themselves. "A sanitary thing," said Guinness.

*Left:* Irene Worth plays Celia Coplestone, a lonely woman who chose "a way of which the consequence was crucifixion." To Miss Worth, Celia is intrinsically a saint, the symbol of the questing spirit; Reilly, her spiritual mentor, helps her spiritually as a first-rate doctor helps a patient with a broken leg.



PENN

## "THE COCKTAIL PARTY"

The only controversial play of the season, *The Cocktail Party*, by T. S. Eliot, is also the most amusing and the most profound. It has confused some spectators, partially because Eliot, the most influential living poet in English, is a greater and wiser poet than playwright, and partially because they refuse to listen actively to the music of his cadence, to stay beyond the curtain's drop with his deeper meanings. In this play, Eliot, who has a pretty knack for drawing-room wit, centres his comedy on the relationship of the various characters to Celia Coplestone. Those relations could be charted thus: Edward Chamberlayne, married to Lavinia, had an affair with Celia, the beloved of Peter, formerly the lover to Lavinia. Through the guardianship of Julia Shuttlethwaite and Alexander MacColgie Gibbs, the Chamberlaynes and Celia become the patients of Sir Henry Harcourt-Reilly, part psychiatrist, part priest. Through him, all are shown a choice, a way through the soul's loneliness; Peter, through the artist's communion with his own creation; the Chamberlaynes through human communion; and Celia through communion with God. Below: excerpts from the play.

### SIR HENRY HARCOURT-REILLY TO EDWARD

*"... And I could make you feel important,  
And you would imagine it a marvellous cure;  
And you would go on, doing such amount of mischief  
As lay within your power—until you came to grief.  
Half of the harm that is done in this world  
Is due to people who want to feel important.  
They don't mean to do harm—but the harm does not interest them.  
Or they do not see it, or they justify it  
Because they are absorbed in the endless struggle  
To think well of themselves."*

### CELIA TO SIR HENRY HARCOURT-REILLY

*"Are we all in fact unloving and unlovable?  
Then one is alone, and if one is alone  
Then lover and beloved are equally unreal  
And the dreamer is no more real than his dreams."*

### SIR HENRY HARCOURT-REILLY TO CELIA

*"... But those who take the other  
Can forget their loneliness. You will not forget yours.  
Each way means loneliness—and communion.  
Both ways avoid the final desolation  
Of solitude in the phantasmal world  
Of imagination, shuffling memories and desires."*









# THE LINEN LIFE

This season the life of linen is long and busy. It has a life by night as well as by day, is seen in the evening in new company, with velvet, with net, with important hats, jewellery. Examples on these two pages. On the following four, other ways of living in linen, city ways, country ways, sun—or rain.

*Above:* News, evening news—black linen under the white transparency of a silk net dinner jacket. A wonderful, fresh (as of April, 1950) way to look as the sun goes down. The dress, day length, which is to say evening length for most evenings, of Moygashel linen; the jacket, French silk net, soft folds of it, at the collar and cuffs and edging the dress décolletage. Jacket and dress by Jane Derby. Together, \$165; Henri Bendel; Montaldo's; Kaufmann's.

*Opposite page, left:* News, black-tie news—linen with velvet. Black velvet as the shoulder-latticing, the belt, of a short and narrow evening dress in black Belgian linen. New emphasis for this new degree of linen formality: the big black hat, with a close veil; glitter jewellery. Dress by Harvey Berin. \$50; rhinestone pins by Trifari; Jay Thorpe. Hat, Mr. John. Dress, also Jays.

*Opposite page, right:* Five-o'clock black linen, low at the neck, sleeves high, the skirt, unpressed pleats. By Zweig Talmack in Hamilton Adams linen Tebilized for crease resistance, \$45. The gloves this page by Bacmo, \$3; both, Best's. (The table, glimpsed two ways in these photographs, has a wood top simulating slate, wrought iron arrow base. To order; Elisabeth Draper.)





THE LINEN LIFE *cont'd*







*Above:* A new phase of out-of-town life—short-sleeved white linen suit, with belt-buckle closings, brown and white checked cotton for the detachable collar and cuffs. By Paul Parnes, in Moygashel linen, about \$70; the piqué hat, by Betmar, \$5; both at Altman's. Suit, also at I. Magnin; A. Harris; Jelleff's. *Opposite page, far left:* White linen as a young simplicity, sharply defined by navy-blue bandings. Dress by Izod of London, in Irish linen, \$30; Betmar hat, blue felt and piqué, \$5; both, Saks Fifth. Dress, also at Garfinckel's. *Opposite page, top:* Linen, red Moygashel linen, in a wonderful new rôle—as a raincoat, trim, easy, by Lawrence of London, about \$60; burlap cloche by Betmar, \$5; both, Bonwit Teller. Coat, also at I. Magnin; Neiman-Marcus. *Left:* For city-country life, short-sleeved suit of beige Moygashel linen, the jacket curved over a straight skirt. By Kane-Weill, \$50; straw tricorne by Betmar (cage-veil added), \$6; both, Saks Fifth. Rayon umbrella by Frankford, \$4; John Wanamaker. Gloves, these pages, by Wear-Right, Altman.





## THE LINEN LIFE

*continued*

*Top:* The black and white idea as part of linen city life. Black Belgian linen sheath with a high slant of mother-of-pearl buttons, high pointed cuffs nearly as deep as the sleeves. By Harvey Berin. \$50; Bendel's Young-Timers. Shown with it: chalk bead necklace by Dalsheim, black suède gloves, also from Henri Bendel. Flash with black and white: the hat here, a red straw sailor; alternate thought, a grass-green pillbox. Dress also at Burdine's. The duck-covered lounge chair; New Design.

*Left:* Linen as an instead-of-a-summer-suit costume, slim dress and minimum cape. Both, black Moygashel linen; the cape collar and lining beige linen; black patent leather belt. By Joseph Halpert. About \$95; Gunther Jaeckel; H. P. Wasson. In the background: driftwood mounted like sculpture; at New Design.

*Opposite page:* Linen (with a new plus of Shantung) for a dress that is agreeably informal without being casual—a degree of dressing that is exactly right for country luncheon parties. Dress, electric-blue Moygashel linen; with a black Shantung bow, black calf belt, by Joset Walker, about \$45 at Lord & Taylor. The linen handkerchief, by Bloch Frères, \$1.50; Altman. Dress, also at Woodward & Lothrop.

HORST

VOGUE, APRIL 1, 1950







# BALCONIES IN LISBON

Balconies with a  
minute view  
and a chaperon at forty

BY EMILY HAHN

THE plane was nearly at Lisbon. I felt unkempt, and it was not only foolish vanity that made me think of my gleaming nose and dusty shoes; there was a Portuguese woman sitting in the seat in front of me, exquisitely tidy, with gleaming hair and a crisp dress. Half-way from London, the air had been abruptly, distressingly tainted by an odour of spilt nail-polish emanating from her dressing-case, but though that had been a nuisance, I continued to admire and envy her.

Of course she was accompanied by a man. I say "of course" because Portuguese ladies seldom go about alone, and because on a warm summer's day even she could not have kept her spick-and-span look if she had wrestled with tickets and luggage. I knew. I was travelling alone. In London I had sought in the crowded streets for a taxi, carried my heavy bag down a lot of stairs and lifted it into the taxi I captured at last, mingled violently with fellow-travellers at the airport counter, and nearly had heart-failure when I couldn't find my passport, ticket, and landing-card. Activity like that is apt to rub off one's bloom, I reflected as I looked at the Portuguese lady.

The plane circled the sky above Lisbon, at sight of which some passengers showed excitement and the man next to me exclaimed in joy. While tourists cast politely appraising glances, he even nudged me and said, pointing to the river, "Tagus!"

The river ran between hills which were sandy-yellow with a scanty sprinkling of sage-green bush. I looked at it, and then at the fir-trees and farms as we hovered over them, and then the blocky white buildings of the city, and then the river again as we began a second circle. My neighbour began to lose interest. As we started around for the third time, he snorted and looked at his gold watch. His rolling eye, seeking distraction, fastened on the mystery books in my lap.

"*Death in the Cage*," he read aloud in his fine resonant

voice. "*Dancing with Death. Dead in the Desert...* Always death, death, death! *No.*" He shook his head, and thumped himself on the chest with a gold-girt hand. "No, madame! LIFE!"

"You're perfectly right," I began earnestly, but the plane now decided at last to come down to earth, and we forgot each other. The engines stopped, the door swung open, and the woman, the man and a dozen other passengers filed out ahead of me.

Would I be met? I had arrived some days in advance of my husband, who was detained on the other side of the world, in South America. His friend Domingo had invited us to meet and stay with his family in Lisbon, and so I waited for a moment on the airstrip, confident that someone would come. Absently I began rubbing the toe of my shoe up and down the other leg, trying to polish it. Domingo arrived in the middle of the operation and nearly threw me off balance with his enthusiastic embrace.

"Oh, you look wonderful!" he cried. "How is everyone? Have you heard from Charles? When does he arrive? You really do look wonderful."

I glanced suspiciously at his face, but it shone with good will. Domingo may have been punctilious, but he was not sarcastic. As we followed a porter to the customs barrier, he noticed that I still carried a small light case. He cried out remorsefully and seized it.

"It isn't heavy at all," I said, holding on to the handle. "I always carry it, really."

"You are in Portugal now," said Domingo, trying to wrest it from me. Walking ahead of us I saw the impeccable lady of the plane, surrounded by minions and carrying nothing heavier than a mink stole. I relinquished the bag.

Domingo's family were in their reception room, surrounded by furniture of amber-coloured velvet and marquetry. It was a dark, cool room with shuttered windows. Domingo's father had been playing solitaire on a velvet card-table; his mother had been reading a French fashion magazine; his cousin had been sitting in the corner, brooding.

"This is Pai," said Domingo, waving to his father, "and Maizinha," indicating his mother, "and my cousin Antonio." I shook hands with Pai, a dignified quiet gentleman, and with Maizinha, who was youthful and chic. Antonio bowed over my hand. His downcast eyes had thick stubby black lashes and his lips drooped. He was dressed in deep mourning.

"I have explained to my mother," said Domingo, "that you are to do here exactly as you like. I've told her she mustn't make any ceremony, because you don't expect it. We are very quiet and simple here. I tell you what is a nice custom in Lisbon—the siesta after breakfast. To lie down in the morning is very nice. Then after lunch, of course, there is the true siesta; it is hot (*Continued on page 158*)

## FRESH GREEN NEWS *opposite*

New idea: the grass-green hat of grass cloth, with small flowers, looking meadow-fresh, pushing up between the blades. Here, two examples: a cropped-back sailor, a pill-box, both on the new slant, flat, forward. Either, good news with a costume of navy blue, beige, charcoal... name a colour this green *won't* go with. Both, by John Frederics. Also at The Blum Store; Marshall Field; Frost Bros.





is a 28



# KIDSKIN SUMMER JEWELS

A pair of these might be the only colour accent for a white organdie dance dress—unless you are fortunate enough to own one of the new leafy necklaces of emeralds, diamonds, and pale, pale gold, both from David Webb (see 1 and 13).

2. Spark for grey linen . . . red kidskin afternoon opera pump, \$20. At Andrew Geller; The Blum Store.

3. Closed flat shoe, a Delmanette of Heyl kidskin. About \$14. At Bergdorf Goodman; The Broadway.

4. Late-day, low-sided opera pump. In Heyl kidskin, \$23; Delman.

5. Country and beach sandal, by Joyce, in Allied kidskin. \$9; Bonwit Teller; Frost Bros.

6. Stripling sandal to wreath around ankle. By Newton Elkin in Allied kidskin, \$23; Lord & Taylor.

7. Stripling sandal of Allied kidskin, all, including the lining (this is news), importantly orange. By Julianelli. \$22; Lord & Taylor.

8. Closed-toe dance sandal made to twine high. \$23; Saks Fifth Ave.

9. One of the season's prettiest pinks, in Heyl kidskin, in a flat stripling sandal, \$23. At Delman.

10. Country thought, beach thought: flat instep-strap sandal by Joyce, in Allied kidskin. About \$10; Bonwit Teller; I. Magnin.

11. Laced country-club opera pump, in Heyl kid, \$28; Delman.

12. Delicate-toned opera pump to wear with many of the new transparencies. An Evins design in Allied kidskin. To order at I. Miller.

14. Late-day stripling opera pump, in bud-green Allied kidskin. By Mademoiselle. \$15; Lord & Taylor.

15. Evening slipper in pale blue kidskin filigree. \$23; Saks Fifth.

BLUMENFELD



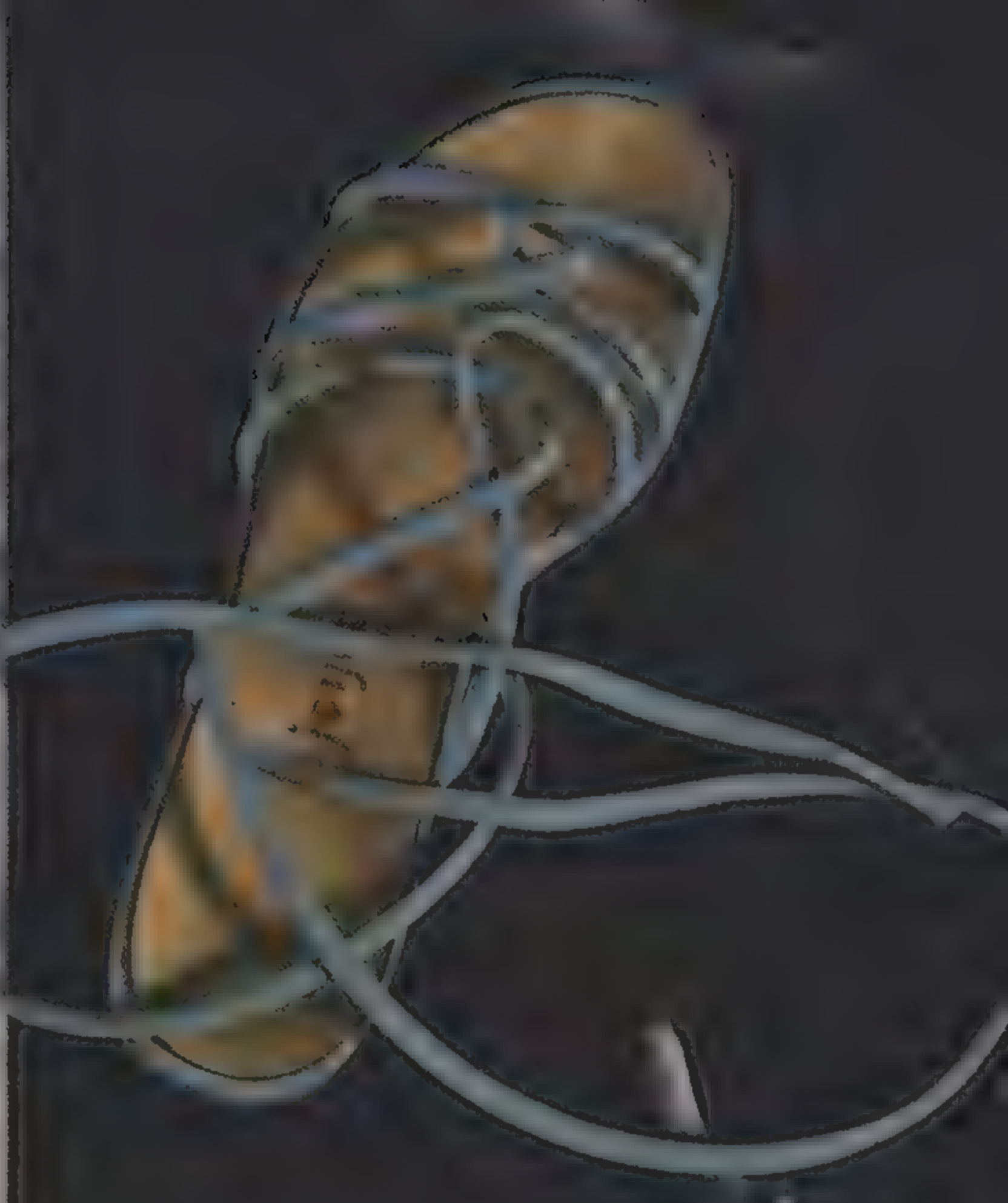




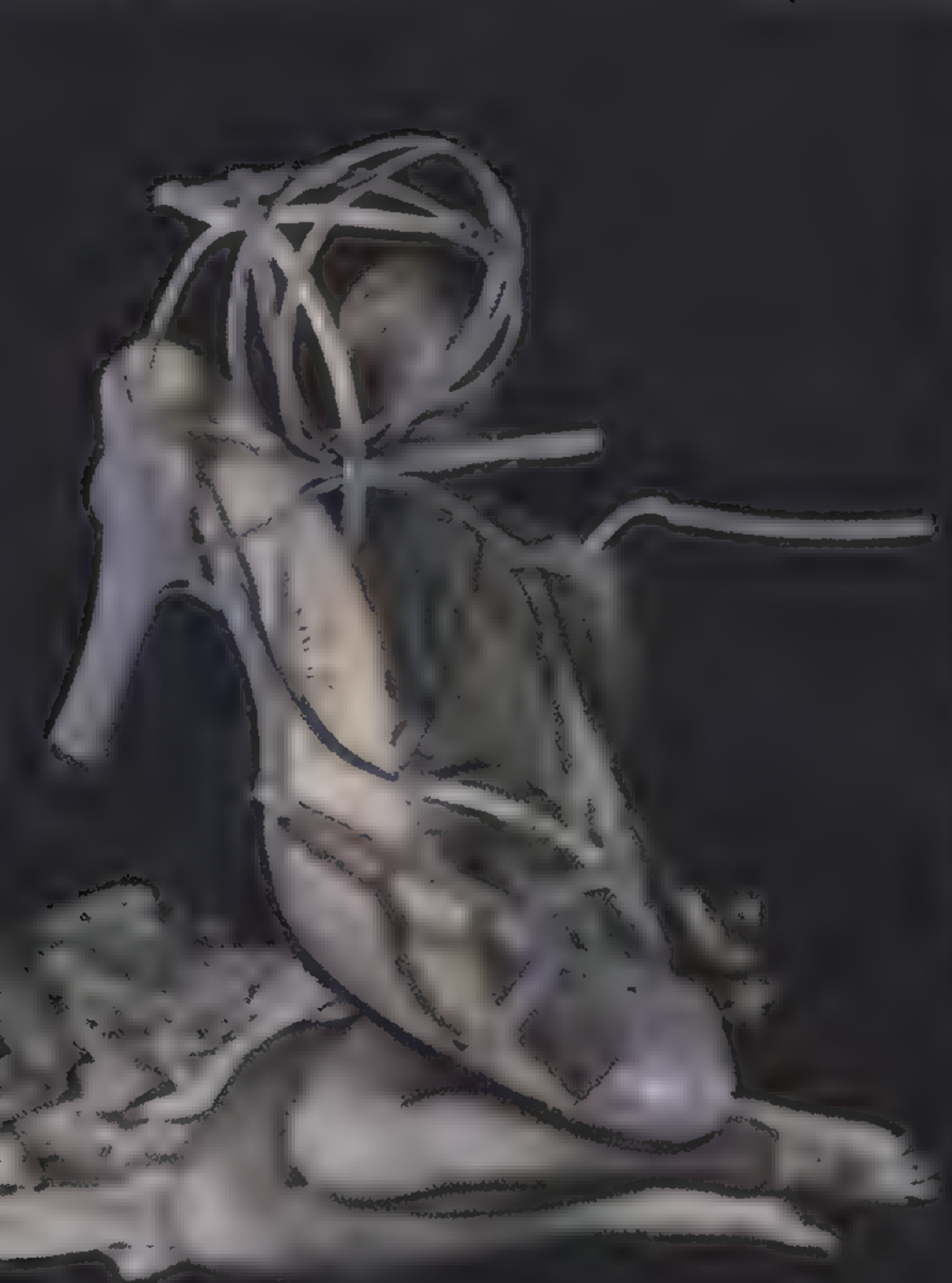
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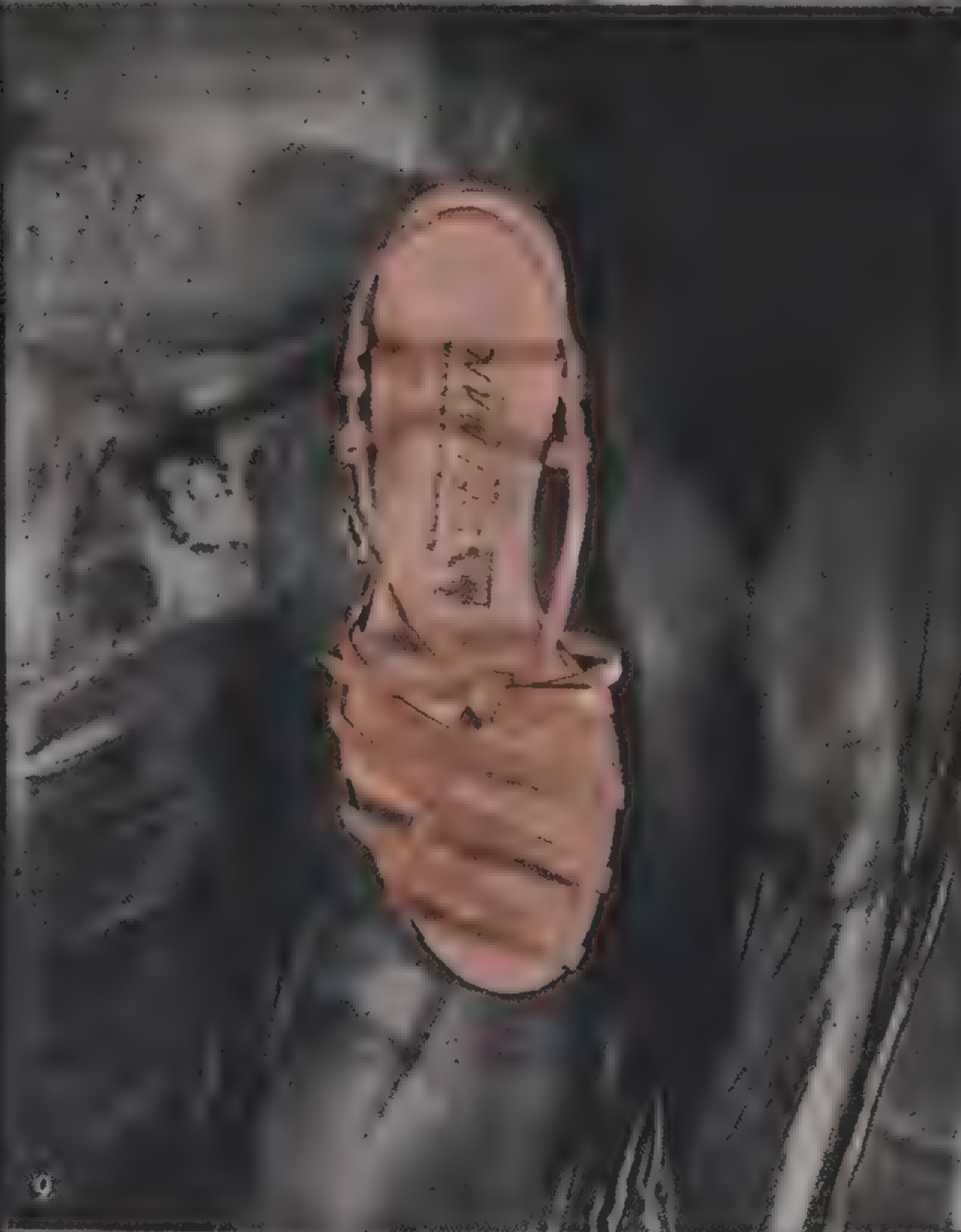
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15









## CARNEGIE'S LITTLE SUITS

You could identify them anywhere by their momentous little details—fascinating suits to own, to wear. This year's details: fresh cotton accents; a ribbon emerging off-side; a "wallet" pocket, *low* pockets; a jewelled button asymmetrically placed; a (temporarily) concealed décolletage . . .

*Above:* For a suit of grey men's-wear wool, a flick of grey and white striped cotton at the cuffs; a matching ribbon crossing the neckline, re-emerging, jewelled, at one side.

*Right:* For a suit of bright navy-blue raw silk, a curved, low-curved neckline filled in, for the moment, with a plaid cotton scarf. (Later in the day, a rose instead of a scarf.)

*Both suits* and thought-out hats, to order. Hattie Carnegie.

## VALENTINA'S WHITE WITH BLACK

You could identify it anywhere as "Valentina." Everything in a clear way—definite, even when the line itself is soft. *Opposite:* Oyster-white silk grosgrain. All else, black. Black hat, belt, gloves, wool jersey blouse. A basic idea, inverted: news. Suit, hat, blouse, to order at Valentina. And Valentina's perfume, "My Own," its scent another non-cliché, more fragrant of leaf than bloom. Verdura jewel.





# CITY LINENS

Vogue Designs  
for Dressmaking

This season—linen everywhere, much of it in town, in town colours. And linen for all hours (see "The Linen Life" on pages 124 to 129). Here, two designs to make, have made, of linen, perhaps Tebilized for crease resistance. *Below:* Linen jacket and dress, forest green: the belted waist-length jacket, cut like a man's shirt, goes over a sheath with halter bodice and low patch pocket. Might begin life at 9 A.M., take you through the day, and go into a new phase, with a stole instead of the jacket, for dinner. Design No. 7071. *Opposite:* City suit, cherry-red linen, fitted jacket invisibly fastened high (no blouse necessary). You might wear it as shown, with a veiled sailor, enormous earrings, almost-a-bib of pearls; or, for the country, substitute a separate shirt for the jacket. Design No. S-4100. (Other views, page 165.)



HORST

VOGUE, APRIL 1, 1950









The black and white idea, fresh again, here in spring wool suits. *Above:* Fitted suit, two parts black, one part white: black worsted top, wool gabardine skirt, black with a screen of white checks. By Lilli Ann, \$65. Madcaps hat. Cotton Fownes gloves. All, Saks, 34th. Suit, also Carson Pirie Scott. Calf Crown bag, Lederer of Paris.

*Right:* Box-jacket suit, one part black, one part white: checked lightweight worsted. By Youthmoor, \$50; Bloomingdale's; Carson Pirie Scott. White rough straw pillbox, to order at Sally Victor.

## SUITS: BLACK AND WHITE







FRANCES MCLAUGHLIN

Here, the shortcoat, turn-of-the-seasons mainstay, in new versions.

*Above:* Reversible shortcoat, navy-blue and white rayon ottoman. You might wear it, check-side out, with a linen shirt and skirt; blue-side out, with an evening sheath. By Lassie Maid, \$30. Richelieu pseudo-pearl bib necklace. Both, Altman. Shortcoat, also Jordan Marsh. *Right:* Shortcoat like a box-jacket grown long, side slit. By Simon Cohen, in pink chinchilla wool, \$40. Straw hat by Madcaps, \$7. Both, Lord & Taylor. Chairs by Ray Komai; J. & G. Furniture Co.

## SHORTCOAT: MAINSTAY







Lightweight golf bag, of nylon, on the place-for-everything principle, \$27.50. Set of three woods, \$37.50; seven irons, including putter, \$47. All, A. G. Spalding & Bros.



#### FRED CORCORAN.

one of the brains behind golf, is editor of *The Official Golf Guide*, Tournament Director of the Ladies Professional Golf Assn., former director of the Men's P.G.A.; knows the best in and for golf, approves our choice of the equipment here. He is photographed — with his clubs by Wilson — wearing a new sweater shirt (in still-life opposite).

Shooting stick with a red umbrella on the shaft, \$35; Tripler's.

Plaid canvas duffel bag for shoes, practice balls, rain gear. By Greatrex, \$23.50 plus tax; Abercrombie & Fitch.

Spiked golf moccasin of brown cowhide, \$22; Abercrombie & Fitch.

Stitched-brim bucket hat of light tan Byrd cloth, \$6; Tripler's.



# GOLF TAKES BRAINS



Action-back sweater shirt of blue rayon gabardine, knitted cotton ribbing at cuffs, waist, across back. By Van Heusen, \$6; Arnold Constable. Red silk scarf, \$5; tan knitted alpaca pull-over, \$32.50; Tripler's.

BY GENE SARAZEN  
AND HERBERT W. WIND

As I near the age when fans are beginning to regard me as a sort of elder statesman of golf, I find that I am expected to sit on a bench by a tee and offer advice. It seems to me that one of the most important things to remember is that it takes some intelligence to play good golf. An ambitious player must think clearly about his practice habits and his equipment. On the course he must know his limitations and not expect to hit eighteen perfect tee shots; Middlecoff and Mangrum don't. He mustn't destroy his concentration before a shot by wondering if thirty-three anatomical parts are going to perform their appointed functions. If he falls into an error which he does not understand, that's what qualified professionals are for. He must remember that a good grip is the foundation of a good golf swing. If your foundation is right, your house will stand firmly down through the years. If the foundation is faulty, it doesn't matter how well you have decorated the rooms, the house will collapse anyway. I am sincerely convinced that if the aver-

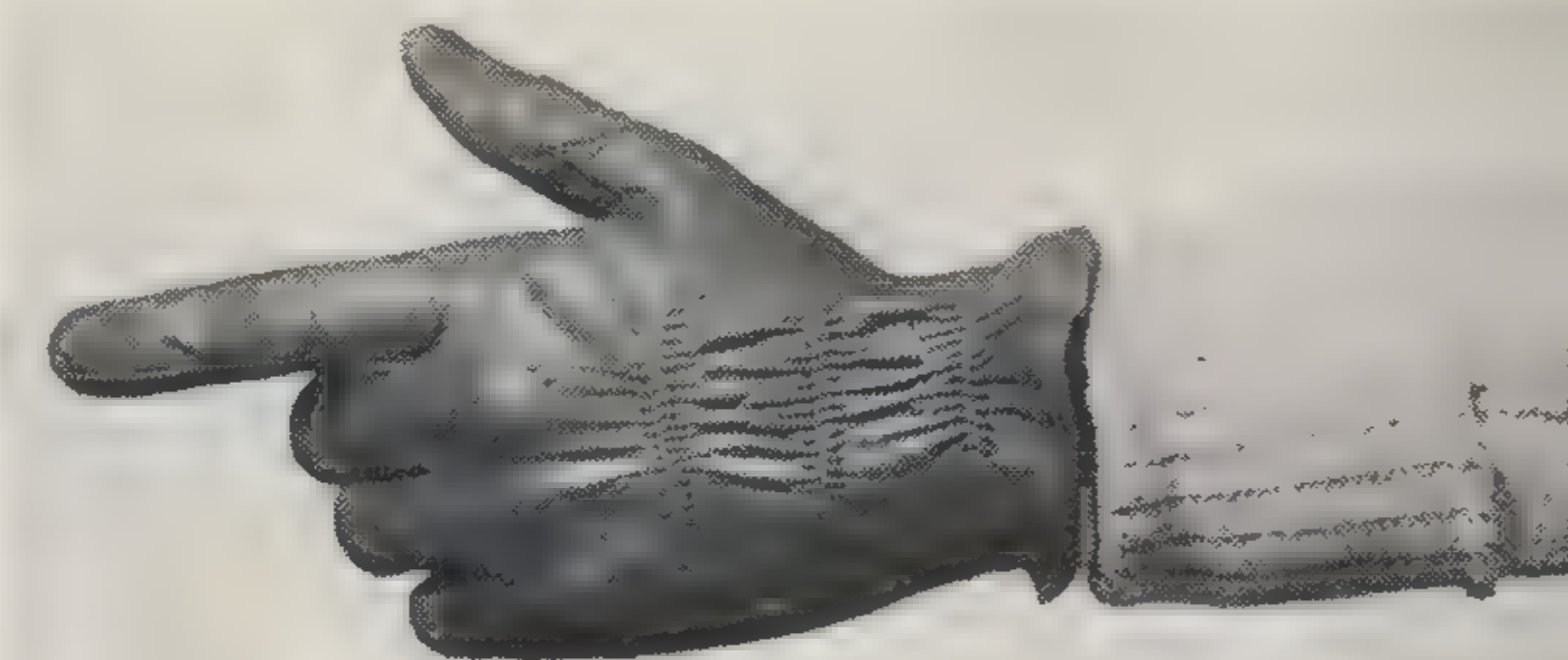
age player approaches the game sensibly, he will soon discover that he is well above average.

In my tours throughout the country I have observed that less than 1 per cent of our golfers know how to practise correctly.

At every club there is a group of overeager beavers who bang hundreds of balls down the practice fairway and are muscularly tired before they actually tee off. You've got to be fresh to play good golf. Ben Hogan is the one player I know who has the physical and mental stamina to play his best golf after expending maximum power and concentration on the practice field. It exhausts me, and most of the other professionals, just to watch Ben practise, and there are occasions on which I think that even the super-disciplined Hogan leaves his finest strokes on the practice grounds. Before a round a player should warm up, not practise. At my age, preferring as I do to conserve my energy, my warm-up consists of fifteen or twenty shots with my six- or seven-iron on which I can check my timing; four or five drives to unlimber my other muscles; and then five minutes or so on the practice green.

It does you no good to practise after a round when you are feeling tired, or at any time when your coordination is worn down. You should not practise all the clubs in the bag indiscriminately. You should concentrate on the one club you were playing the poorest on your preceding round. If your irons need attention, do not succumb to the lure of practising your woods, your best shots, just because there are a few friends watching on the porch of the clubhouse. I know some pros, who are old enough to know better, who are 70-golfers with their woods and 78-golfers with their irons and will always remain so since they apparently can not resist impressing the spectators on the practice ground with their exceptional length with the woods.

But the cardinal error which players commit today when they practise is to nudge each shot onto a perfect lie. You can never develop the proper hand action if you sweep the ball rather than strike it. You must practise hitting balls out of fair, poor, and downright bad lies. If you just want to go out and kid yourself, you would do your game as much good by staying in the clubhouse and playing a few hands of pinochle. I think it follows that I am against playing preferred lies on the course itself unless conditions truly warrant this. Our national infatuation with scores and record-breaking lies behind this deplorable trend. One year the directors of the Miami Springs tournament allowed preferred lies on perfectly healthy fairways, and also put the markers on the ladies' tees and set the pins in the easiest position on the greens, all this to encourage a barrage of 61's and 62's. Well, they got a few 64's by such measures, and these "sensational scores" were a travesty on the honest 67's that golfers had played. I can sympathize with golfers who read that the sand-iron shot is really a (*Continued on page 172*)



Thin African capeskin glove, red, perforated, \$3.50; A. G. Spalding & Bros.



# MRS. EXETER

## LUNCHEES

### WITH JOE CARTER

BY THOMAS W. PHIPPS

WHEN Joe Carter received a message from Mrs. Exeter one day last week, asking him to meet her at the Plaza for lunch, he was genuinely delighted. Although she was, to put it mildly, of a different generation, the aunt of one of his closest friends, she was, nonetheless, one of his favourite people.

Unfortunately, the pattern of their lives was such that he saw her only half a dozen times a year—on the Board of the Boys' Club, at family gatherings, at wedding receptions, usually at the Colony Club, or for an occasional week end at the shore, where she kept her summer house filled with her son's and her nephew's friends. But whenever they did meet, Joe found himself thoroughly charmed.

Many times he had wondered what her magic was, what made her so much more satisfying to be with than many of the young glamour girls he knew; and when he was away from her he often planned to analyze her secret. But he had never succeeded. He had only to be with her a matter of moments before he was completely captivated, laughing and listening, and being made to feel just a little bit cleverer than he really knew he was. And, looking back on their meetings, he could remember nothing specific, no unusually witty remark she had made, no wholly original point of view she had advanced. There was only a sense of rather sardonic kindness, a faint wave of good perfume, a rather handsome row of pearls, and very aware blue eyes. But now, with the prospect of a table for two at the Plaza—the invitation specifically said they would be alone—he decided once again to try to ferret out her charm.

At precisely one o'clock, with a small bunch of violets for his "date," Joe walked down the steps into the lobby of the restaurant. The headwaiter greeted him with a bow. "Mrs. Exeter telephoned, Mr. Carter," he said. "She has a table in the corner—for two."

"Thank you," Joe said, and was about to cross to a chair and wait when he saw her come in. There was nothing regal about her entrance, no sweeping in; she came in unobtrusively,

smiling at the hat-check man, putting her taxi change in her bag, but no one in the lobby was unaware of her. She was wearing a dark blue dress with a bow at the neck, a big black hat, not coquettish, but dashing, a pair of highly polished handmade shoes, and the whitest gloves Joe remembered. He glanced at his watch, recalling the twenty-minute wait of the night before for a girl whose nail polish "simply wouldn't dry." Two minutes past one! Well, he thought, cheerfully, as he started towards her, at least there is one punctual woman left in the world.

Mrs. Exeter saw him and her face lit up with pleasure. They shook hands; Joe presented his violets, and although there was no suggestion of gushiness in her greeting he felt that she was really glad to see him; realized how pleasant it was, quite simply, to be liked.

The headwaiter led the way to the table and Joe felt the eyes of the room turn their way. Mrs. Exeter, without the slightest arrogance, carried herself superbly—her back supple, straight but not stiff, her head held high. She stopped by a table as an older man—Joe recognized him as a backgammon friend of his Uncle Eric's—rose to say hello. Mrs. Exeter saw the other men at the table start to get up; she lightly touched Uncle Eric's friend's arm and went on. Just before they reached their own table, a waiter accidentally brushed against her with a plate. He was a sad-faced little Italian with a large Adam's apple. He apologized quickly. Joe heard Mrs. Exeter say that it was her fault; she gave the waiter a friendly smile and sat down.

Well, Joe thought, as he settled in his chair, there's a good start. I've spotted one of her special qualities—consideration that is free from all condescension.

As he looked up from making this mental note, the menus were presented. Mrs. Exeter did not bother with hers; she ordered vichyssoise, a French lamb chop, salad with French dressing, and a large cup of coffee with hot milk to be served right away. Joe was so used to the maddening indecision of the girls he usually took out that he was momentarily thrown





off, but he quickly recovered and ordered the same thing.

Mrs. Exeter had the knack with a table in a restaurant that some women have with hotel rooms. She made it cosy and livable at once. She had Joe move his chair so that he'd have more room for his legs; she put her cigarette case and small silver snuff box with saccharine beside her; she asked the waiter to take away the flowers because they got in her way, then she settled back and looked over at Joe with a smile.

He had been watching her carefully, and not once since

they had sat down had she paid any attention to the rest of the room; there was no staring and craning to see who was on the other side. It was a touch of good manners that was not only dignified—and complimentary to Joe—but it also had the effect of creating a sense of privacy around the table so that it was rather like being in one's own dining room, not in a public restaurant at all.

Mrs. Exeter brought her own atmosphere with her; she established her own mood regard- (Continued on page 154)



# “AND SHE CAN COOK, TOO”

NOT only is Mrs. Rubinstein the wife of the celebrated pianist, but she has always lived in a world of music. Her father, Emil Mlynarski, a world-famous musician, gave his first violin concert at the age of nine, later composed several symphonies, violin concertos, and an opera. He was the instigator of, and driving force behind, the organization of the Philharmonic Orchestra in Warsaw and had the double responsibility of being not only the director, but also the conductor of the Warsaw Opera. For several years he was the musical director and conductor of the Glasgow Orchestra, and for three years the conductor of the orchestra at the Curtis Institute of Music in Philadelphia.

Mrs. Rubinstein divides her time between travelling with her husband on his concert tours (she acts as secretary, takes great interest in his musical life), and being with her four children. She often entertains them by inventing fairy tales and drawing illustrations in ink or water colours as her story progresses. She speaks eight languages, has a talent for painting and sculpturing. She is also an accomplished dancer (she studied ballet as a child), an enthusiastic gardener, and a fine sportswoman who particularly likes skiing and tennis.

In their house in Beverly Hills, California, Mr. and Mrs. Rubinstein have a fine collection of paintings, including Renoir, Kisling, Boudin and Toulouse-Lautrec.

An accomplished cook-hostess, Mrs. Rubinstein considers it easier to be a good one in America than anywhere else in the world; is delighted with the variety of food in the markets, the pressure cookers, the electric gadgets in American kitchens.

The menu here for a buffet supper follows her rule that there must always be two starches, never a meat and fish to compete on the same plate, and always fresh fruit as an alternate for the sweet dessert. To begin with: a Polish *pâte* of pork, calf's liver, bacon, and onions, served with mayonnaise or Cumberland sauce, and frankfurters cut into discs and served hot in a



MRS. ARTUR RUBINSTEIN

tomato sauce. The main dish is small legs of milk-fed veal, roasted and served either hot or cold with a gravy of the meat juices thickened with sour cream; noodles Nela (one of her specialties) which is egg noodles mixed with sautéed chopped mushrooms and onions; a hot potato salad, and two cold salads: mixed green and tomato. There is always a tray of cheese and crackers. Bombe glacée, macédoine of fruit and *petits fours* are served for dessert.

The following is one of her dinner menus: clear Polish borsht with Potatoes Surprise (stuffed and baked) on the side; chicken cutlets Nela, peas, salad with sour cream dressing, and Crème Brûlée for dessert.



MRS. RODGERS, wife of the composer of *Oklahoma!*, *Carousel*, *South Pacific*, and mother of two daughters—Mary, at Wellesley, and Linda, at Brearley—lives a life of kaleidoscopic activities. She goes with her husband to out-of-town openings of his plays, spends several hours a week on her work as a Trustee of the Public Education Association and as a member of the blood recruitment committee of the Red Cross. One of her major interests is interior decorating, and for eight years she ran a shop called Repairs, Inc. for household first-aid, which extended into décor. Entertaining in their apartment in New York and their house in Connecticut is a frequent thing with Mrs. Rodgers. Sometimes over country week ends she acts as cook-hostess, is talented in both rôles. To her credit is a course completed at the Cordon Bleu Cooking School. She has a wonderful collection of copper kitchen utensils which she bought when she was a sculpture student in Paris. When she is at work in the kitchen, Mrs. Rodgers wears a tailored silk shirt, the sleeves rolled up above the elbow, and tailored slacks. In the photograph here she wears slacks with an attached apron, made for her by Phelps Associates.

Mrs. Rodgers plans buffet meals when she is cook. She gives careful thought to seating, prefers to group her guests at small tables set with six places rather than four.

As the first course of her buffet suppers, she serves such appetizers as cold curried shrimps, smoked salmon, thin slices of prosciutto and melon, hot pastry puffs. (She buys frozen puffs and stores them in her deep freeze until they are needed.) One of her favourites: a chicken liver pâté which she makes herself. The livers are chopped fine and sautéed in butter, mixed with very finely chopped hard-boiled eggs and onions, bound together with butter or the fat of the chicken livers. This is served in a bowl with crackers all around it.

Two of Mrs. Rodgers menus which are popular the year round are equally appro-



BALKIN

## MRS. RICHARD RODGERS

priate at town or country dinners. First on menu number one is a hot seafood dish with rice (scallops, shrimps, mussels, in white wine sauce). For the main course: *bœuf à la mode* with vegetables. Then a mixed green salad, plus cheese board. For dessert: little fruit tarts or strawberries Romanoff.

The second menu is one that Mrs. Rodgers prepares in advance and, since it is a cold meal, it is ready to serve when she and her guests return from the theatre. The main dish is Vitello Tonnato, cold sliced veal with a creamed tuna fish sauce. With it: cucumbers in sour cream, a string bean salad, and cheeses. Oranges in red wine and *petits fours* are served for dessert.





## NEWS IN TOWN:

Not so long ago, cotton crossed the town line, came into its own as a city cloth. Now, denim, that fresh comfortable cotton, a country choice for anything from blue jeans to décolleté beach dresses, follows its cotton relatives to take its place among the city mainstays. Constant virtues: denim is washable, opaque, able to stand up during a long hot day. New virtues: it now appears in new pale town colours as well as the standby, navy blue. On these two pages, four versions of denim-in-town to wear from May to September. Costumes, these pages, gloves (by Crescendoe), pseudo pearls (by Marvella), are all at Peck & Peck.

*Above:* Denim shortcoat, city-cotton version of the box jacket that is everywhere this season: waist-length with loose, short sleeves. Shown over the denim dress on this page; as good with a sleeveless sheath, a separate shirt and skirt. Shortcoat, \$7. Madcaps white piqué cap, \$6. *Right:* Denim dress. Worn as shown, a uniform plan for a city summer; with a change of accessories, ready to return to its native countryside. Dress, Talon slide fastened (\$17), and jacket, this page, by Korday in navy-blue Erwin denim. White piqué beauty spot: pillbox by Betmar, \$5. Navy-blue calfskin handbag by Ronay. \$11 plus tax.





# DENIM



*Above:* Denim coat-dress in a new-to-denim colour, char-treuse, the lines lean and long, paralleled by the neck-to-hem buttons. (Add your own scarf at the waist.) By Korday, in Erwin cotton, \$17. Straw braid tricorne by Madcaps, \$6; calfskin handbag by Ronay, \$11 plus tax, both, navy blue, to alternate with beige in the country. *Right:* Denim coat, a full downward sweep, pale beige, with deep drop shoulders giving way to sleeves that stop, with high cuffs, at the mid-forearm. The go-over-everything coat you could wear every day in town or beyond. By Duchess Royal in Erwin cotton, \$17. Madcaps beige straw hat, \$4. (The photographs on both pages taken on the roof of the new Parke-Bernet Galleries.)







## G U E S S H O W M U C H ?

Less than you'd guess for the good fashions on these pages.

1. The linen life in city, country, for \$18. Lumber jacket, slim skirt of beige linen. By Brogan Jennings; A. Harris; Frederick & Nelson.  
2. City-summer uniform for \$15: two-piece dress of navy-blue and chartreuse rayon crash. By June Patton; Stix Baer & Fuller; Foley Bros.  
3. Afternoon economy in- or out-of-town: navy-blue dress, white dots, white cuffs. By Janet Taylor, of Wesley Simpson cotton taffeta, \$25. Thornton hat, \$10. Both Lord & Taylor. Dress, also Hudson's. Long, low-back sofa, a new design by Edward J. Wormley for Dunbar Furniture Co.



2



3





4



5

4. Cool transparency: two piece, the top tucked. Of green Mallinson starched rayon chiffon. Cool price: \$17. By Lynbrook; Saks 34th St.  
 5. The red coat, newest version, stopping just short of the waist, with elbow-length sleeves. By Etkin, in chin-chilla wool, \$30. Betmar pillbox (we added a veil), \$6. Both, Saks Fifth Avenue.  
 6. Long return on \$25: blue and white halter dress with cardigan, for beach, for city summers. By David Crystal, in Heller rayon jersey; Jane Engel; The Blum Store. The veiled white pillbox by Stetson, \$11. The pseudo-pearl ball earrings, necklaces this page, by Coro. All, Altman.



6



# TENSION WHILE YOU WAIT

EDITOR'S NOTE: Karin Roon is the author of a recently published book, *"The New Way to Relax,"* has taught applied relaxation for the Y.W.C.A., in high schools, dramatic and music schools, and in factories.

**T**ENSION has been much maligned. Actually, in some of its aspects it is a wonderful thing. Without tension, life would lose much of its salt, its high points. There must be tension in the anticipation of joy, in meeting a plane, in making a Canasta, in the dramatic climax of a play. But what about the tension of waiting for the light to turn green, for a late arrival to a supposedly prompt luncheon?

Those moments tend to encourage the kind of tension that makes the spine stiffen like a steel rod, the face feel old and drawn, nerve centres to tighten, the voice strain into an irritable greeting to Johnnie, who is being picked up at school, or a husband, who will wonder: "What have I done now?"

There are, however, waiting techniques that counteract such tension, removing from people's faces their look of strain. (Nervous people acquire a tendency to stare and to clamp their jaws into an ugly, tight line.)

## 5 WAYS TO IRON OUT FACIAL TENSION

1. Use the waiting time to advantage. Start by yawning. Let the jaw drop down until it feels about to crack. This relaxes the facial muscles, the neck and the abdomen. The rigidity of the body vanishes.

2. With the tips of the fingers, massage firmly around the hinges of the jaw just in front of the ear. The spot will probably be painful to anyone who has made a long, unconscious habit of clamping the jaw shut. (Often a cause of headaches due to the excessive pressure.)

3. Drop the eyelids lightly, but don't squeeze them shut. Imagine the eyeballs are falling back out of their sockets. Learn to feel the two round sightless balls lying in the skull. (This rapid method of relieving eyestrain increases the

blood supply to the eyes, gives them sparkle and refreshes them as much in a few seconds as an hour of sound sleep.) As a result of the eye rest, the whole breathing rhythm of the body seems to be somewhat slowed down, bringing with it calmness and serenity.

4. While the eyes are resting, let the tongue help rest the brain. Drop the lower jaw lightly and place the tip of the tongue behind the lower teeth. (Because, in this position, we can not form words, we have a tendency to stop thinking and shed tension more easily.)

5. Massage along the sides of the nose from the nostrils to the cheek bones with a firm, rotary motion of the finger tips. By clearing the head passages and improving the breathing and oxygen supply, this has an amazingly refreshing effect, not only on the face, but on the whole body. (It is particularly good for sinus sufferers.)

## 3 NECK LIMBERING EXERCISES

The human head weighs about eight pounds, and the neck muscles sometimes forget how to carry it properly. The long muscles along the side of the neck become tense and overburdened; the back muscles either stiff or flabby.

(1) The Head Lift: Bring the finger tips together at the base of the skull and lift hard, pulling the head up and stretching the neck muscles.

(2) The Small Head Turn: Start by inhaling. (One of the major laws of relaxation is first the breath, then the motion.) Don't suck in air like a pump. Inhale softly and easily through the nose in a series of soft breaths instead of a long, violent one. While doing so, turn the head, beginning at the top vertebra of the spine. But do not move the neck. Start to inhale, turn the chin to the right, then up until you can feel the stretch—a real pull—under the chin. Repeat the exercise to the left.

(3) The Big Head Turn: Drop the head until the chin is almost resting on the chest. Remember to keep the jaw relaxed. Start to inhale and, at the same time, start pulling the head to the right, then back to the front; around to the left, and back to the front, feeling all the time as though the head were hanging by the muscles alone. Then, very slowly, with the chin once more on the chest, pull the shoulder blades together, which, in effect, raises the head back to normal position.

## THE SHOULDER ROLL

This not only helps to restore energy but also helps improve breathing habits by making the shoulders and upper chest flexible. In a taxi, waiting for the commuter's special, or at your desk, do this a couple of times and feel the immediate relaxation that follows. Lift the shoulders as high as they will go. Then pull them forward, then down, then back and up again. Be sure to make the complete circle. Then reverse the movement.

## TO RELAX THE HANDS

Modern woman's movements require the closing rather than the stretching out of the fingers, with the obvious result that hands often become tired and tense. (This tension, rising through the arms to the shoulder muscles, frequently produces headaches.)

Start the exercise by shaking (Continued on page 174)





THE MOST TREASURED NAME IN PERFUME

CHANEL





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*and wonderful...*



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*Authentics*

This mid-century sun season, fashion likes  
the look of chalk-white livened by tawny tan  
... the immaculate look of brown and white

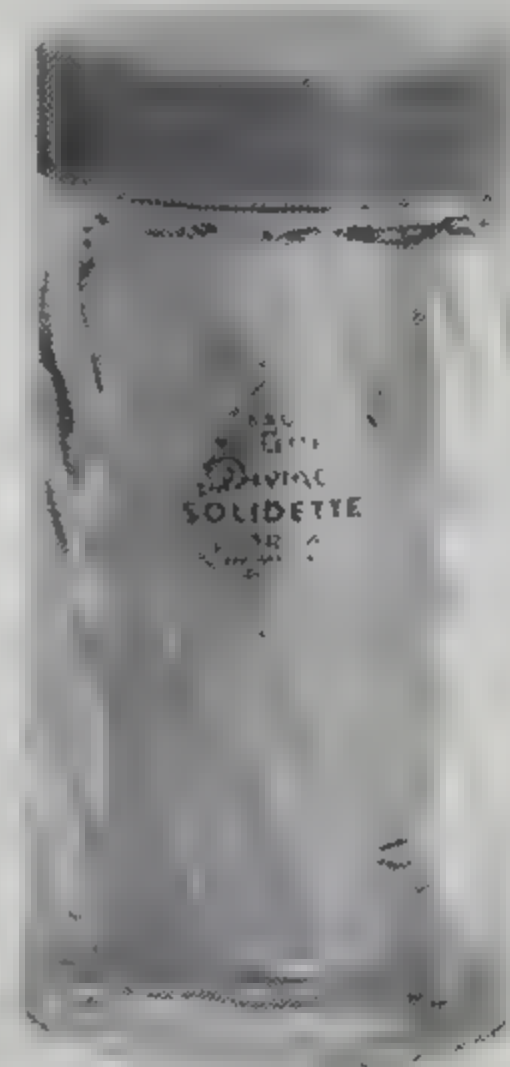
Arnold Authentics—soft from toe-to-tip,  
supple of style and truly comfortable.

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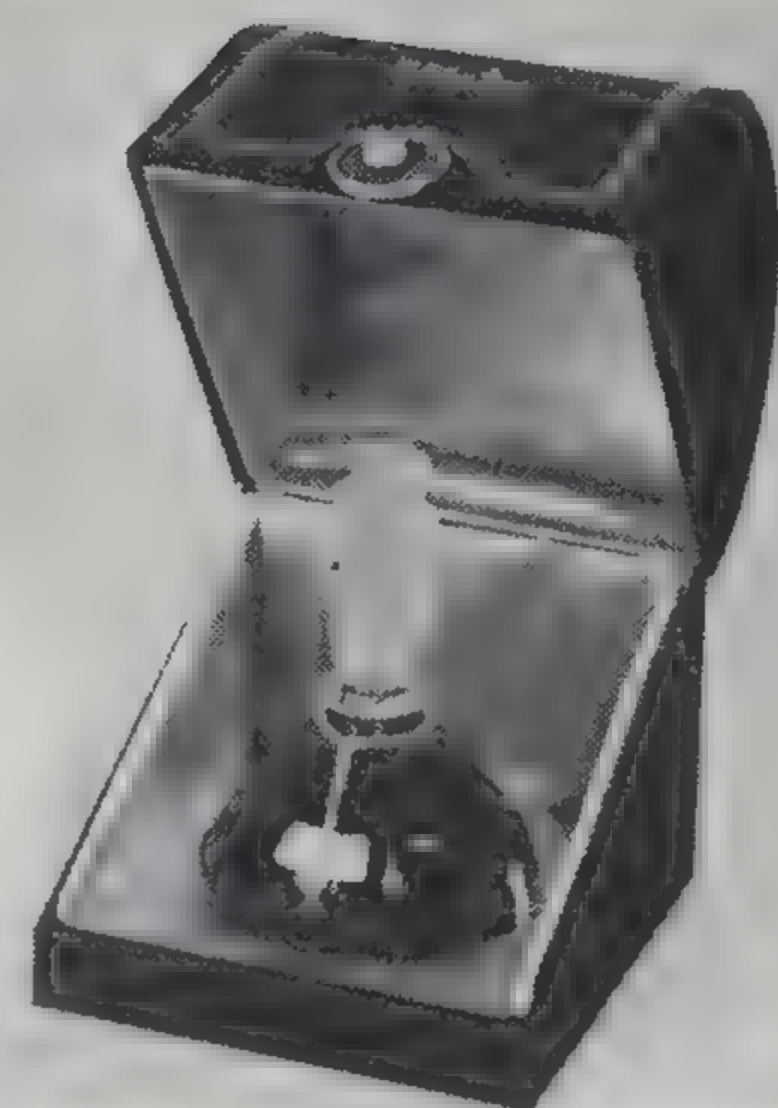
South Weymouth 90, Massachusetts.

IN NEW YORK AT **BONWIT TELLER**  
FIFTH AVENUE and WHITE PLAINS

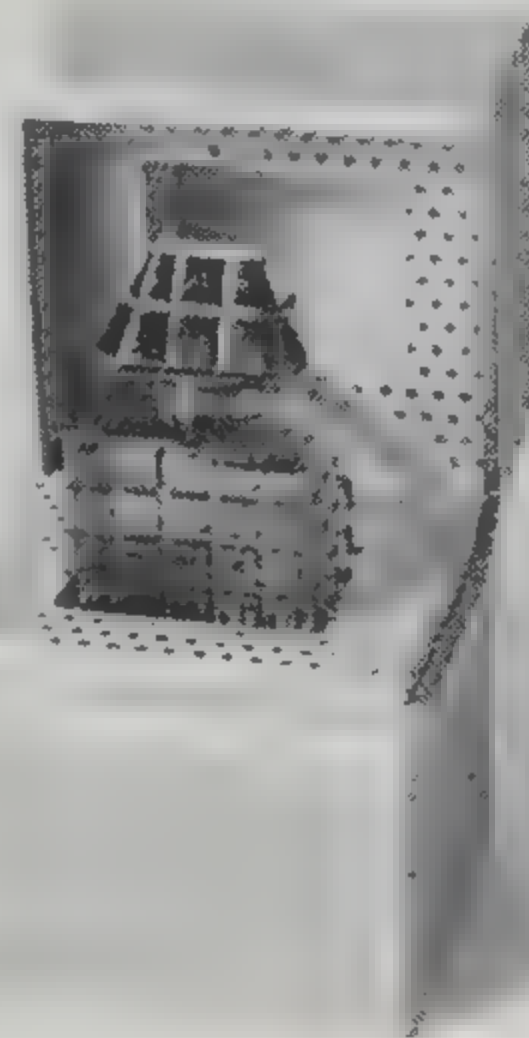
## DISCOVERIES IN BEAUTY



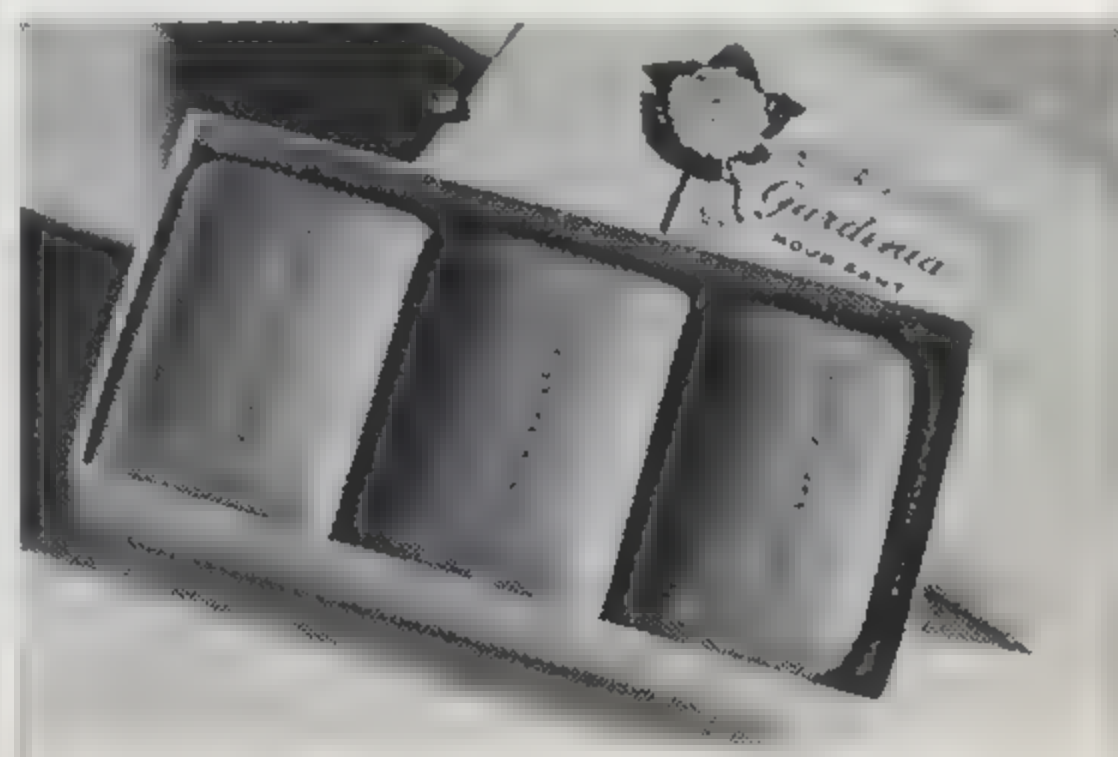
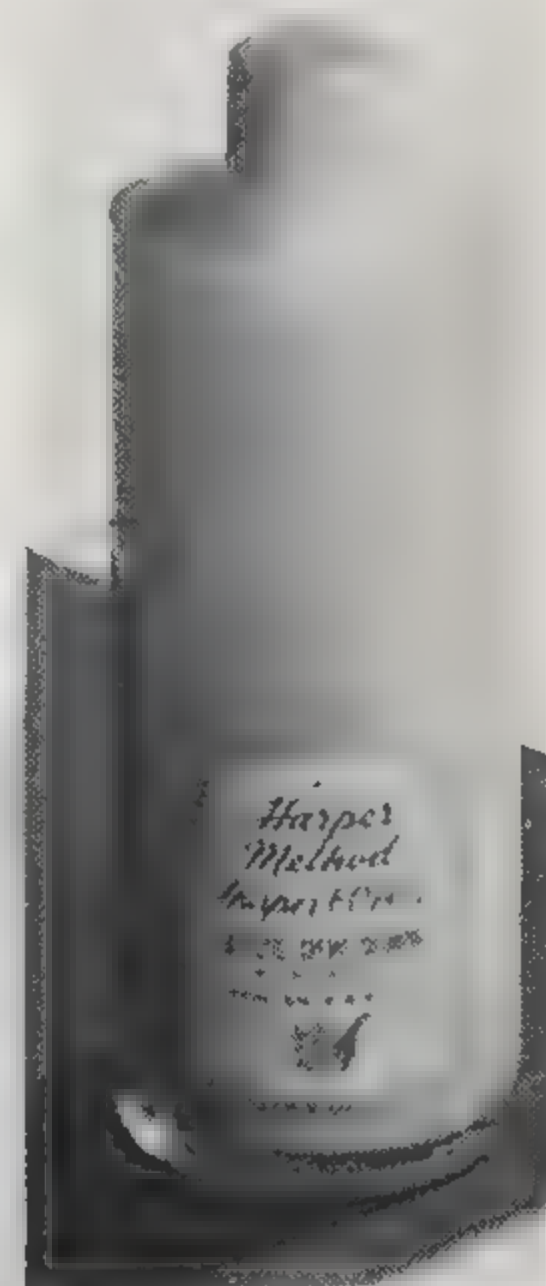
D'Orsay's Solidette is  
a bar of solid cologne,  
as cool and refresh-  
ing in application as  
a liquid would be.  
Lord & Taylor has it.



Perfume for furs: Maximilian's "I,"  
a warm, handsome blend of flowers  
—ideal fragrance accessory for furs.  
Maximilian's, 20 West 57th St.  
*Left:* One of Caron's three new  
fragrance masterpieces, "La Fête  
des Roses," a great, fresh sweep of  
rose scent. The two others: "Or et  
Noir" (spicy); and "With Pleasure"  
(a bouquet blend). Saks Fifth Ave.



*Right:* Harper Foam—a liquid crème sham-  
poo by Harper Method. Its excellent cleansing  
quality is due in part to the addition of lano-  
lin. Berthold, 22 East 54th Street, has it.



*Above; left:* Deep Down  
Cleansing Cream by Frances  
Denney. This thorough  
cleanser is applied with wet  
finger tips—massaged into  
the skin. Saks Fifth Ave.  
*Left:* The fresh, strong flow-  
er fragrances that are syn-  
onymous with Houbigant  
have been incorporated in  
creamy bath soap. Stern's.



# She's full of surprises .... that woman hidden within you



Her inner, joyous sparkle glows out from her lovely face

*Mrs. Cornelius Vanderbilt, Jr.*

Mrs. Vanderbilt's face has a way of lighting up like sunshine, and flooding you with the warmth of her Inner Self. She *looks* the magnetic, charming woman she *is*! No wonder hearts are won by her! No wonder she makes so many friends!

There is a "made-out-of-a-rose" look about Mrs. Vanderbilt's complexion. She is an enthusiastic user of Pond's Cold Cream. "It is especially soft and pleasant to use—Pond's is a beautiful cream," she says.

Are you one of the many women who feel enveloped by a gray web of humdrumness? You need not stay this way. You can be a delightful surprise to yourself—a *lovelier* You.

A wonderful power within you can help you. It is a power that grows out of the interrelation of your Outer Self and your Inner Self—the way you *look* and the way you *feel*.

It is this power that lights you so happily when you *look* lovely. But—it can also deflate and dim you, when you do not look your best. So never be careless about those precious everyday beauty essentials that add so much to your *outer* loveliness—your *inner* poise and happiness.

## "Outside—Inside" Face Treatment

Don't allow yourself any "letting go" about the way you take care of your face. You'll find the "Outside-Inside" Face Treatment with Pond's Cold Cream has a befriending way of making your skin glow like a rose—feel so clean, so soft. *Always* at bedtime (for day cleansings, too) give your face this lovely Pond's care:

**Hot Stimulation**—a quick splash of hot water.

**Cream Cleanse**—swirl light, fluffy Pond's Cold Cream all over your face to soften, sweep dirt, make-up from pore openings. Tissue off.

**Cream Rinse**—do another soft Pond's creaming to rinse off last traces of dirt, leave skin lubricated, immaculate. Tissue off.

**Cold Stimulation**—a tonic cold-water splash.

This "Outside-Inside" Face Treatment works on both sides of your skin. *From the Outside*—Pond's Cold Cream softens and sweeps away skin-dulling dirt as you massage. *From the Inside*—every step of this treatment stimulates circulation.

Mrs. Vanderbilt says, "This treatment with Pond's leaves my face feeling *immaculate*."

IT IS NOT VANITY to develop the beauty of your face. Look lovely and you feel so much more at ease. You light up with an infectious happiness other people find exciting and delightful. And this brings them closer to the real Inner You.



**YOUR FACE IS WHAT YOU MAKE IT—**

Start this rewarding Pond's care now. Get a big jar of Pond's Cold Cream—today!

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Be right in the Easter Parade with this delightful new design that achieves fashion's latest aim, The Costume Look! So beautifully detailed in rich Black and Navy Faille. Also available in gleaming Black Plastic Patent and in White and White/Tan Plastic Calf.

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## MRS. EXETER

(Continued from page 143)

less of the surroundings. So many of the pretty young women Joe knew, as well as the pathetically empty older ones, seemed to carry *no* atmosphere. With the younger ones, it was understandable and, with any luck, time would take care of them, but Joe had never been able to understand why the older ones cut themselves off from their past as if it had never happened. Joe had often thought you could tell a lot about a woman by what she carried in her handbag. Mrs. Exeter's, he felt sure, contained at least two things that had character; an old address book and a rather faded change purse. To him, dreary handbags were the perfectly fitted ones, with everything new and shiny. Mrs. Exeter was now settled in; she had taken possession of the table, and Joe felt as if it belonged to them.

Joe said he approved of her big black hat. Mrs. Exeter smiled. "I wasn't quite sure, Joe," she said, "I thought it might be a little too . . . when you get to be my age, you have to be very careful to dress in such a way that you don't embarrass your children—and you've no idea how sensitive they are. They think anything that's a little gay is embarrassing and anything dowdy is mortifying. It's really quite a tightrope."

Joe smiled, and was about to compliment her on her dress, too, when without delay she began to explain the reason for the luncheon.

A week before, one of her oldest friends had telephoned from Virginia and had asked if she could send her nineteen-year-old daughter, Nancy, up to stay for a few days, to try to get her mind off a middle-aged professor from the University to whom she had completely lost her heart and whom the mother considered a totally unsatisfactory beau.

Mrs. Exeter had agreed, and four days ago the girl had arrived. "She is obviously hopelessly in love," Mrs. Exeter said, tasting her vichyssoise and signifying her approval to the hovering waiter, "and I know the agony she is going through. You can't fight an emotion with intellectual weapons. You may not believe it, Joe,"—he caught the self-mockery in her eyes—"but no one has ever suffered more from love than I did. One summer in Maine when I was sixteen . . . oh, dear," she paused and half turned her head away, "I wish I could remember his name."

Joe was watching the line of her profile, her chin drawn firm, not tight like the mask of so many women of her age, and suddenly he saw her as she must have looked forty years ago or even thirty—breathtakingly beautiful, with a femininity almost out of fashion today. For a moment he wondered what the word for glamour had been then—*allure*, perhaps, or—

Mrs. Exeter gave a little sigh. "I wondered, Joe, if you would help me. I thought perhaps if you would I'd

introduce you to her." She looked up with a quick smile, "As a matter of fact, she's picking me up here after lunch."

Joe had been only half listening. He'd been fascinated by the expressive way Mrs. Exeter used her hands, and the clarity of her diction—not theatrical but perfectly controlled. He saw her watching him and he searched hurriedly for something to say. "What's the matter with the Professor?" he asked, after a pause.

"Oh, the usual thing. He's eccentric and Bohemian, and he's already been married twice. He's apparently quite unsuitable for a girl like Nancy."

"And you think I am?"

Mrs. Exeter laughed. "Matrimonially—no. You're not ready yet. But I think if anyone could, you might be able to give her a gay whirl for a few days—and I believe that's all she really needs to break the spell."

Joe sipped his coffee.

"Now, Joe," Mrs. Exeter went on, persuasively, "there's no need to commit yourself. If, when you meet her, you think she's attractive, touch your left ear. Then I'll ask you to dinner . . . if you touch your right ear I won't say a word."

Joe smiled. "All right," he said, "that's fair enough. Now how about some dessert?"

Mrs. Exeter had a *pot de crème vanille*; Joe had melon. Nancy was forgotten, and Mrs. Exeter, not just to make conversation, but with genuine interest, asked Joe about a legal case involving a client of his firm. He sketched in lightly a few of the high spots, but he soon brought the conversation back to Mrs. Exeter. "There's always so much I want to ask you about," he said. "I feel that your New York is so much nicer than mine."

She laughed. "It's probably got more shape, that's all. You're meeting new people all the time—I see the same old faces." She paused. "I'll tell you a secret, Joe. Maybe there's something wrong with me, but I get more fun out of the theatre, concerts, going out to dinner now—more fun out of life—than I ever did when I was a débutante."

"You're growing up," Joe said.

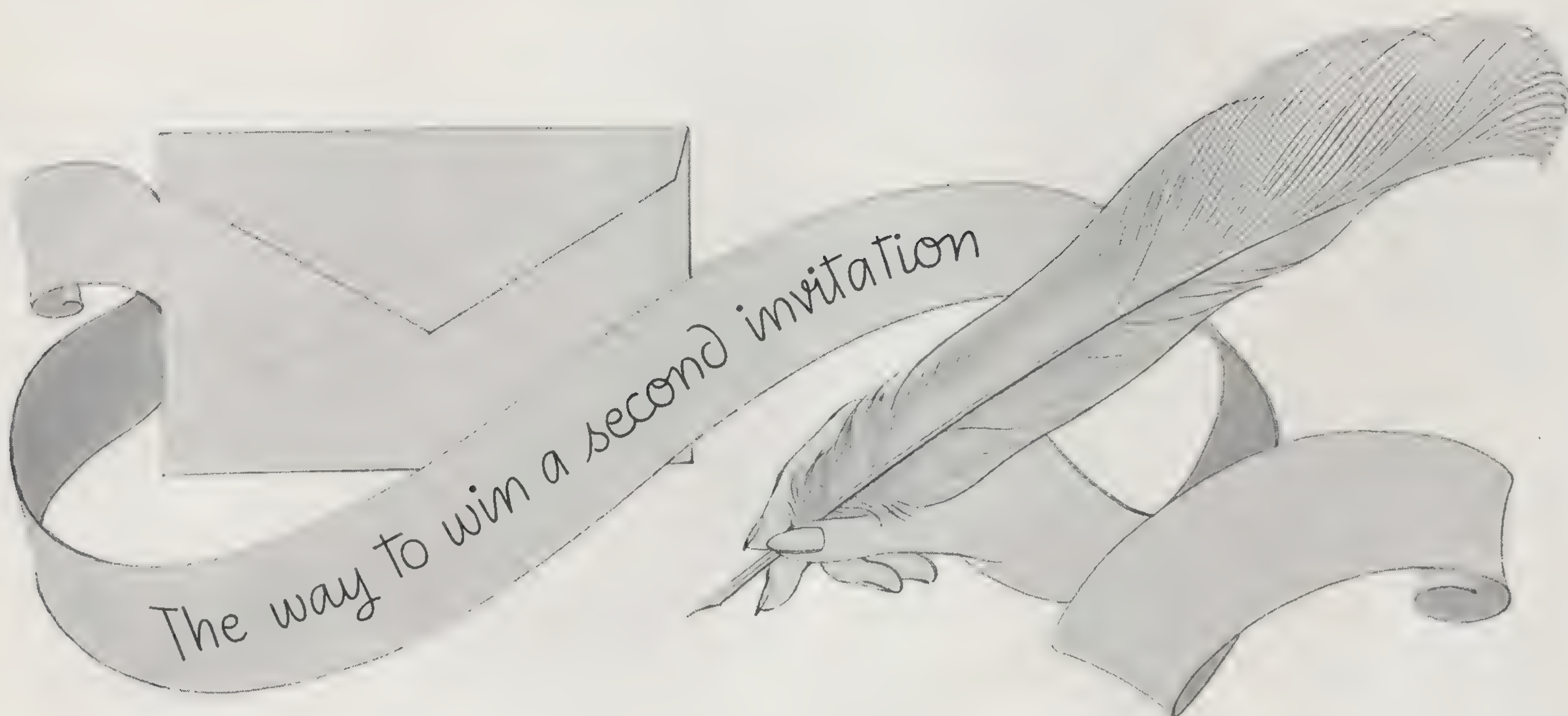
"Yes," she said, "that's it. I'm growing old enough to show my real feelings."

It was as the waiter was bringing the coffee that Mrs. Exeter looked down the room and saw the head-waiter ushering a girl in their direction. She put out her cigarette. "Why, Joe," she said, "that was one of the quickest lunches I ever had. I hope you haven't forgotten your signs?"

Joe shook his head. "No," he said, absently, "certainly not. But do go on with what you were saying. . . ."

The girl was only a few yards from the table now. But Joe was not aware of it. He was sitting quite still, listening, his eyes fastened on Mrs. Exeter.





*Dear Helen:*

Of all our friends who have come and stayed and left pleasant memories in their wake, no one has ever made acknowledgment of our hospitality so promptly and graciously as you.

Your thank-you letter sets you apart for what you say and for the paper you use, so expressive of you and your good taste. Certainly it gives good voice to your words, which to me is the part that paper plays in the art of correspondence.

I wish you could school some of my sweet, young friends, especially those who write their thanks for wedding gifts. I know it is easy to become stereotyped when there are so many notes to write, but there is no excuse for poor paper and hasty scrawls. You see, the perfection of your letter makes comparison inescapable.

We are already looking forward to your next visit and shall count the calendar a sluggard if it does not bring you here apace.

*Affectionately,  
Ruth*

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## FOUR FOR CITY PLANNING



*Above: Starred on a summer schedule: two-piece dress, periwinkle-blue silk Shantung with clipped sleeves. (Add your own belt, flowers.) By Radiant, \$35; Altman. Side-swept straw hat, to order; Sally Victor.*

*Right: Long-torso idea: dress and long, snug jacket, of navy-blue sheer crêpe. By Crane-Abrams in Bloomsburg crêpe of Enka rayon, \$60; Chas. A. Stevens. White straw hat, to order; Florence Reichman.*





*Left:* Town tweeds: suit of beige-on-beige checks, with your own bow. Jacket straight, slim; ditto skirt. By Kay Saks of California in Miron worsted, \$60; Woodward & Lothrop; City of Paris. Red hat, to order; Florence Reichman.

*Below:* White piqué beauty spots: here, against sheer black. Cool, easy dress with sloping shoulders. By Berg & Wassell in Bloomsburg crêpe of Enka rayon, \$25; Carson Pirie Scott; Titcher-Goettinger. Hat, to order; Sally Victor.



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## BALCONIES IN LISBON

(Continued from page 130)

here after lunch and everyone rests."

I hadn't intended to take quite as much rest as all that, but I said nothing. It was just as well that I kept quiet. Lunch was a meal which not only required a rest afterwards; it demanded it. We ate, and talked a little between dishes, and ate more, Antonio kept his sombre eyes fixed on his plate. His laugh sounded tardy and reluctant when Domingo made jokes.

"Antonio is in mourning, as you can see," said Domingo at last, in a cheerful loud voice. "His wife recently died in childbirth. And so stupidly!"

Antonio lifted his eyes from his coffee cup and looked at us, and then looked down again at his coffee cup. He did not seem to mind being discussed so openly.

"The doctor should have called in a colleague who would have saved her life," continued Domingo, "but he was too conceited. As a result they both died, the mother and the child."

"Dreadful," I whispered.

"It is sad for him," said Domingo, looking with compassion at his cousin. "So much grief, so young, and no father or mother to comfort him."

Antonio's young features looked drawn, I observed. His eyes glittered, no doubt with tears at Domingo's sympathy. As I looked, his expression grew yet more strained, and his lips parted. Antonio was yawning.

I gritted my teeth so that I might not follow his example, and glanced away from him. Through the narrow panes of French windows which led to a balcony, I could see the feathery branches of a tree in the road. They stirred soothingly. Flies buzzed. Everything but the flies was still. Too late, I gritted my teeth again.

"You are sleepy," I heard Domingo say. "Time for your siesta!" Like a child I was sent away to take my nap.

I woke slowly to the sound of trickling water, drowsily thinking of the Tagus which flowed at the end of the street. Aroused, I peered through a crack in the shutter. A maid from next door was washing clothes in the courtyard, her feet among chickens which pecked at the cement. Multi-coloured garments flapped on a line in the bright sun, drying quickly. It was a gay scene, and I decided to take a walk. I wanted to inspect this section of Lisbon near the river. I had seen on the way from the airport a number of tree-shaded inns, a tiny park with a statue in the middle, and a lush garden around a blackened ruin. There were pink and blue and raspberry edifices that contrasted with the common whitewashed buildings. It would be nice to look at all this at closer range, to walk fast along the level riverside and then turn inland and climb one of the steep streets that wound out of view. Far away there was a bridge—I had seen it—spanning a canyon of city.

I splashed water on my face,

pulled on shoes and dress, and stepped into the hall. Immediately the maid Ana popped out of the kitchen to ask me if I wanted anything.

"No thanks. I'm going out."

I spoke in English, which frightened her. She called vigorously for Domingo. "Child! Child!"

The thirty-year-old child hailed me, and I found him at work in his study, coatless in a mild light that filtered through lace curtains. He was as cosy as a bear in a cave, I thought, and it occurred to me that the whole house had this feeling of privacy, of being cut off completely.

"Would you care for some tea?" asked Domingo.

"No thanks. I'm going—"

"Whisky-soda then. I will ring the bell."

"Nothing at all, thanks. Don't disturb yourself, Domingo; I'm going out for a walk."

"A walk?" He seemed startled by this simple statement, and I wondered why. He pushed away his book and papers. He pondered. "I'll see if Maizinha would like to go," he said at last.

"Oh, don't. Why should you bother your mother?"

"I think she would like to go," said Domingo. "I think she said something about going out today."

"But it's too early for her; she's resting. Please don't worry her. All I want is a little walk, after all!"

"I tell you what we can do," said Domingo with an air of decision. "I shall take you to the Museum. If you will wait five minutes I can be ready."

"But you're busy," I said. "I can go alone. All I want is to take—"

"I want to go to the Museum," said Domingo flatly, and to the Museum we accordingly went.

When Maizinha and I started out after breakfast to go shopping, the household worked itself up to a tremendous hubbub. Domingo shouted a dozen last-minute thoughts and requests, while Pai and Maizinha conversed steadily, louder and louder, as we moved off. The cook's little girl leaned on the kitchen door-jamb in her long Kate Greenaway frock, with hair pulled smoothly and tightly to a bun on top, and sucked her finger while she watched us out. Ana rustled past us in the hall on her way to the front window; when we came into the street, there she was on the balcony waving goodbye to us. She went on waving until we were out of sight.

Our way led straight up a cliff-like street, but Maizinha, in tiny spike-heel slippers, did not try to climb it. She hailed a taxi instead. The next quarter hour was agony. The car swooped wildly from one curb to the other, rocketing along between trams, carts, and burros, and it didn't matter a whit to our driver in which direction these were going. Maizinha didn't seem to notice anything out of the way; she just went on chattering, but I found it difficult to concentrate, especially in French. I just swayed on the worn leather seat, clinging to

whatever object I could grab. Ringing in my ears was a phrase Domingo had repeated several times in the Museum, and which I was only now beginning to understand. "He died stupidly," Domingo had said whenever we came upon portrait busts or paintings of Portuguese statesmen, "he died stupidly. A car accident."

"It may rain," said Maizinha. "In this season one never knows what to expect, though at the moment the sky is clear."

I opened my mouth to reply, but instead gulped a large mouthful of space as we whizzed on two wheels around the corner of a stone castle. We bounced up on the sidewalk and off again. Nobody minded this except me.

"Look at those women!" said Maizinha. "All wearing coats, you will observe. It is a tradition in Lisbon that after the first of September one wears a coat, regardless of the weather. But I am an individualist; if it is warm, I do *not* wear a coat. Doubtless I am criticized for this, but I do not care."

The driver stamped on the brake, and I saw that we had arrived. With trembling legs, I climbed out and trotted after Maizinha, down the Chiado. It is a busy street, rippling up and down the city hills. We made our way at leisure, visiting shops and stopping often, for Maizinha kept meeting people she knew, and in Portugal one does not merely flap a hand at a friend and go on. One stops to exchange lengthy compliments. After a while I noticed that we were going around and around the shopping district, meeting the same people over and over again. We encountered Antonio twice, and ran into Domingo three times. Up and down we sauntered in a stately manner, until it trickled into my brain that Maizinha, a busy woman at home, was wasting time trying to keep me amused. I suggested going back to the house; she did not dissent.

"And there we are!" she said with deep satisfaction as we entered the house. Pai was playing solitaire; Ana hurried from the kitchen to greet us. The rest of Lisbon faded the minute we stepped through the door. Home in Portugal is a fortress, and outside of it one is at the world's mercy. I thought of Antonio forced to carry his sorrow through the streets, bowing here and there to friends. No wonder he came to this house for comfort and privacy!

Yet there was Ana, I reflected. Home was not enough for Ana. She ran to the balcony whenever there was the most trifling occasion for it. Even Maizinha spent a good deal of time on that balcony. The women of Portugal have always been great ones for looking out of windows or peering over railings. Do they seek something new, I wondered, something different, hoping against hope through the long centuries?

What with all this delightful peace, I felt ashamed of my recurrent desire to get out, but there it was.

Every once in a while, in spite of everything, I *had* to get out. It was too bad. My dashes for freedom disarranged the household. The family invariably scurried around to find a chaperon for their eccentric guest and thus protect her from public criticism. Poor Domingo to keep me company trudged over miles of museum and church floor, looking again at buildings he already knew to a boring degree. When they were all used up, Maizinha was pressed into service, and she did her duty bravely. Every time I started for the door she would discover that she simply had to come along.

"I assure you it's not necessary that you come," I protested mechanically one day when we set off for a shopping expedition. I turned and dutifully waved to Ana, seeing us off from the balcony, and added, "I don't want to shop for anything special; I'm only going for the exercise."

"I must go," said Maizinha. "Those silly servants forgot to warn me that we have nearly finished our olive oil, and Antonio is coming to lunch. And with your husband coming as well, we need it. . . . So you went yesterday with Domingo to the café?" Her manner was a little strained, from which I gathered it was not quite the thing to go to a café. Uneasily I recollected that I had seen no other women in the place. But perhaps Lisbon would forgive me and make allowances for an ignorant foreigner.

"I will give you some advice," said Maizinha. Her grave tone brought me to attention. Was she going to scold me? "It is about the men here," she continued. "You may not understand, but Portuguese men are wicked."

I protested, "They're charming."

"Charming, perhaps. Wicked, certainly," said Maizinha firmly. "They talk. They boast shamefully about women and such things. They are not nice at all."

She looked at me and I raised my eyebrows.

"Never," she said impressively, "never have an affair with a Portuguese man."

Nobody but Maizinha thinks me still of an age to have affairs, and I was flattered. I promised readily.

Time was getting short. I felt I should achieve at least one good brisk walk before Charles arrived, and my determination hardened to stubbornness the day before he was due. When everyone else was sleeping after lunch I seized my opportunity.

It was easy to get out the door without being seen. In the street, I sneaked away under cover of the balcony, which looked bare without Ana on it. Walking fast, I realized only after several minutes that the weather was bad and that small raindrops were falling on my face.

At a fork in the street I paused  
(Continued on page 161)





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## BALCONIES

(Continued from page 158)

to decide between going uphill or down. Uphill looked too clean for local colour, and I discerned the front half of a sentry on guard just around the curve. A state building no doubt. I went downhill instead, over irregular cobbles that led me quickly into a labyrinth of slums. This, I felt, was better. There were people all around, though it was the siesta hour. A bare-foot woman, wearing on her head a great laundry-basket, engaged in peripatetic converse with another woman who carried a child, while a man in a wool stocking-cap marched ahead. Tinkling with harness-bells, a burro trotted by, its master running after. How nice it was, in spite of the thickening rain, to be in Lisbon with nowhere in particular to go!

The woman with the child was calling; the stocking-capped man was making gestures. Slowly it dawned on me that they were addressing me. I stared stupidly. They pointed, and my gaze followed their fingers; a rain-spotted policeman flourished his baton at me threateningly. It seemed that I was walking on the wrong side of a one-way street.

A tourist is chronically prone to embarrassment. I was overwhelmed. I hurried away from those kindly peasants, splashing through a puddle in my haste. Should I go home? It would be the sensible thing. My feet were wet; it was raining; I had disgraced myself shamefully by walking on the wrong side of the street. But I had been out only ten minutes, and could not so quickly accept defeat. Cogitating, I came out of the lane into a stately square. I would walk, I vowed, until I reached that attractive park with the statues; then and only then would I turn back.

Looking cautiously around for possible policemen, I stepped off the curbstone.

A sleek black car swished past and slowed up just beyond me. It stopped. I was not really surprised when Antonio stuck his head out. "Get in, get in," he said, "and allow my friends to drive you home. You are completely lost, you know. You were going in the wrong direction for the house."

Nobody at home had even noticed my absence.

Then Charles arrived, and immediately everything was different. Like a governess they trusted, he led me out of the nursery atmosphere. Everyone was liberated. No longer need Domingo accompany me to museums; Maizinha's shopping lost its urgency. I came and went freely, because my husband had arrived and their responsibility was over. Lonely walks and café visits were now a dime a dozen.

Maizinha gave us a farewell party, complete with Antonio in full mourning and a number of other relatives. We had supper, and afterwards we divided as parties always do in Portugal. In one room the gentlemen stood about and talked, and in another, the ladies sat erect in a well-defined semicircle and conversed. I don't know what the gentlemen found to talk about, but our feminine discus-

sion was all of children and family relationships.

In the middle of all this there was an innovation. Several men, led by Charles, came into our room and interrupted us. "Come along," said Charles cheerfully to me. "We're going to Pedro's house. Get your coat."

Pedro looked ill at ease, and the ladies stared.

"Who is going?" I asked.

"Oh, these people." He indicated the group around him, unaware, evidently, that they were all male. "Pedro's invited us," he continued, "so come along; get cracking."

Pedro averted his eyes. He had not meant to include me in his invitation. Maizinha fanned herself and looked at the wall. The other ladies likewise gazed into space and said nothing.

"I don't think I'd better go, Charles," I said.

"Why not? Are you sick?"

"No, I'm all right, but I don't want to go."

"What's the matter with you?"

"I want to stay here and talk."

He gave up trying to understand. "All right. I won't be late."

Left in peace, the ladies resumed their gentle chatter, relieved that they had not found it necessary to be shocked. An aunt sitting next to me remarked that Antonio was looking poorly.

"Yes, it's tragic, isn't it?" I said.

"Very sad," she assented. "And unnecessary, too. That doctor! Fortunately the time of mourning is nearly over, and soon Antonio can marry again."

The other ladies nodded. They sat there quiet and wise in their courteous semicircle, submitting to reality, accepting the immutable laws of nature, disposing with gentle, ruthless common sense of Antonio. Not death, they seemed to say. Life!

I was glad we were going home, I realized. I love Portugal, but in England it's easier to relax. In England windows are not barred. One does not see on London's streets those balconies from which peer wistful ladies at the inviting, forbidden world.

In the amber velvet room we made our adieux. I kissed Maizinha. Our waiting taxi squawked in the street and Domingo urged us to hurry. He grabbed some of the luggage and went out, leaving the door open. Charles picked up more bags, indicating to me the two remaining on the hall floor.

"You can manage those," he said, and he too walked out, after Domingo.

Taken aback, I stood still for a second. Finally I picked up the suitcases, which bumped awkwardly against the wall, and followed Charles. Maizinha and Ana were outside, standing on the balcony; they waved as we drove off. They looked very cheerful.

"You'd better handle your own affairs at the airport, I think," said Charles, handing me my ticket.

Meekly I took it.

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*Left:* Friend to tweeds, or suits and skirts with the tweedy air: blouse of tangerine rayon crash with gilt studs, stock-collar held by a gilt safety pin. By Adelaar, \$6.50; Altman; Hudson's.

*Below:* A blue shirt, tailored, with geometric detail: triangles of tucking on bodice, planes of stripes on collar, cuffs. By Royal Highness, in J. P. Stevens chambray, \$9; Bonwit Teller.



COFFIN

*Above:* Bubble of a blouse—and skirt: white with blue velvet dots. By Nelly de Grab in Ameritex permanent-finish organdie; blouse, about \$9; skirt with sash, about \$11; Jay Thorpe; I. Magnin.



*Below:* Mainstay for suits, separate skirts: white shirting shirt. Main virtues: simple, straight lines, tucked bosom, convertible pointed collar. By Sir James, \$7; Saks Fifth; Garfinckel's.



*Above:* Little blouse, big collar: narrow sleeveless bodice, covered by a huge handkerchief-collar, with border of white ball fringing. By Kraines in white narrow-wale piqué, about \$15; Lord & Taylor; Neiman-Marcus.

*Right:* White-on-white shirt: Swiss batiste with appliqué of white piqué between bands of faggoting. Lends a delicate air to a blue serge or grey flannel suit. By Morlove, \$8; Altman; Famous-Barr.



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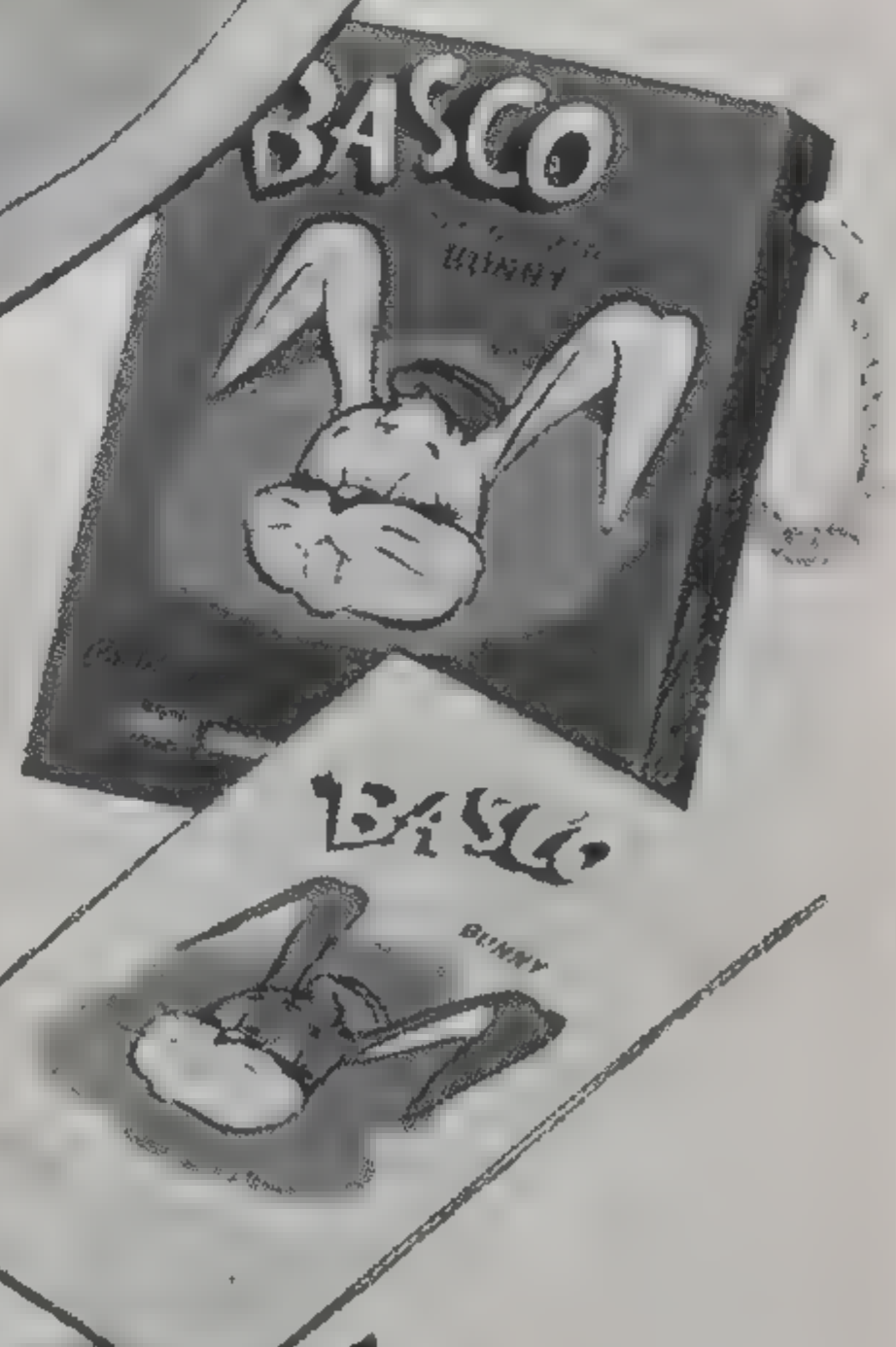
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## INCIDENT IN PARIS

(Continued from page 99)

me, standing bewildered on the pavement, then he nodded at the brown man.

"Yes, yes, I know. The Café François. . ."

"Good," said the brown man, and opened the taxi door, and almost lifted me in.

"But I ought to see a doctor, oughtn't I?" I said in a last, feeble protest.

"This is the only place in Paris for things like that. I'll go with you. It will be easier. . ."

I felt I ought to be more careful. A café behind Les Halles didn't sound what I wanted at all. Perhaps there was a traffic in women with sprained ankles for white slavery. I must look like the rich foreigner, sitting in an expensive hotel telephoning London, and perhaps I was going to be robbed. But I didn't do anything, because I didn't feel capable of it, and it was a relief to have someone take over for the moment in a positive way, no matter where it led.

We drove through complicated streets for some time making polite conversation. The brown man asked how long I had been in Paris, did I enjoy it, had I been there often before? I asked him if it was not inconvenient for him to put himself out for me.

"Certainly not," he replied brightly, "there is a lady I am meeting. I think she will wait. If she doesn't, *tant pis*."

We arrived at a small street where children were playing. The taxi nosed slowly up it, the driver and the brown man searching the door fronts from side to side, and simultaneously cried out when they saw a sign saying "À l'Ami François."

It was a *bistro* with about five marble-topped tables, and side benches. The bar had the usual assortment of gaily coloured *apéritif* and liqueur bottles, and a sink for washing glasses. Behind the cash register was "Madame." There was no one else in the bar. The brown man led me in, greeted Madame warmly, and then demonstrated dramatically my lamed condition. . . . "Here is a lady who needs Monsieur François."

"François," shouted Madame, and came from behind the bar in a smiling, proprietary way and took my arm. François appeared, a small, dark, round man, wearing a blue apron, and I was handed from Madame to him. With the brown man hovering behind, we proceeded in a bunch into an inner room, François piloting me with the same air of proprietorship and a sort of knowing, intimate smile. There was the feel of a production about to take place in which everyone but myself was involved.

The room was small, furnished with one straight-backed chair, in front of which was placed a footstool upholstered in turkey carpeting; there was a table with some medical bottles on it; over a large sideboard hung a rotogravure of an old man

in a vast beard and a high collar.

"Take off your stocking," said François, giving my shoulder a friendly pat. The brown man stood in the background like a confident impresario, and Madame returned to the bar to serve some customers who had arrived. François sat down on the stool in front of me and took the injured foot and ankle onto his knee.

"Hm, a sprain," he said. "One must disperse this hemorrhage. This egg must go, and there must be an even swelling all round. It will look very bruised, lovely colours." His finger, hard as wood, suddenly dug into the swollen flesh. He took each toe in turn and dragged it fiercely forwards, he jiggled the hitherto rigid foot up and down. The pain was like excruciating toothache, and all the time François's bright chat went on, and his eyes seemed to hold mine, so that I felt the necessity of answering and keeping up my end. I hoped that I could keep control of my breath, which I wanted to suck in violently with the pain, and I had to make an immense effort not to let it out with a loud, sobbing sigh when he suddenly stopped jabbing at the foot.

"That's all," said François, giving the foot a vigorous pat. "You see how the egg has gone. I need a bandage now"—the brown man rapidly disappeared to a chemist across the street to buy one—"now you are almost a *danseuse*. Point the toe, please. No, much more than that. . ." Again the iron fingers took the foot and pulled it out to the most extended point possible, then forcibly shoved it back and up. His absolute confidence infected me and I waggled the foot around with delighted vigour. The brown man was back almost immediately, and within a few minutes I was standing up, my ankle neatly bandaged.

"Let's all have a drink," I said. The lost, helpless feeling that pain gives had gone. It was a fine feeling, too, that the "only place in Paris" had turned out to be no idiotic excursion on my part. I invited the taxi-driver in, who looked as if he might have got disgruntled if asked to wait at a busy hour for fares, and we had *pernods* all round. Two clients who were seated at the marble-topped tables joined the celebration, and they all fussed over me as the latest show-piece.

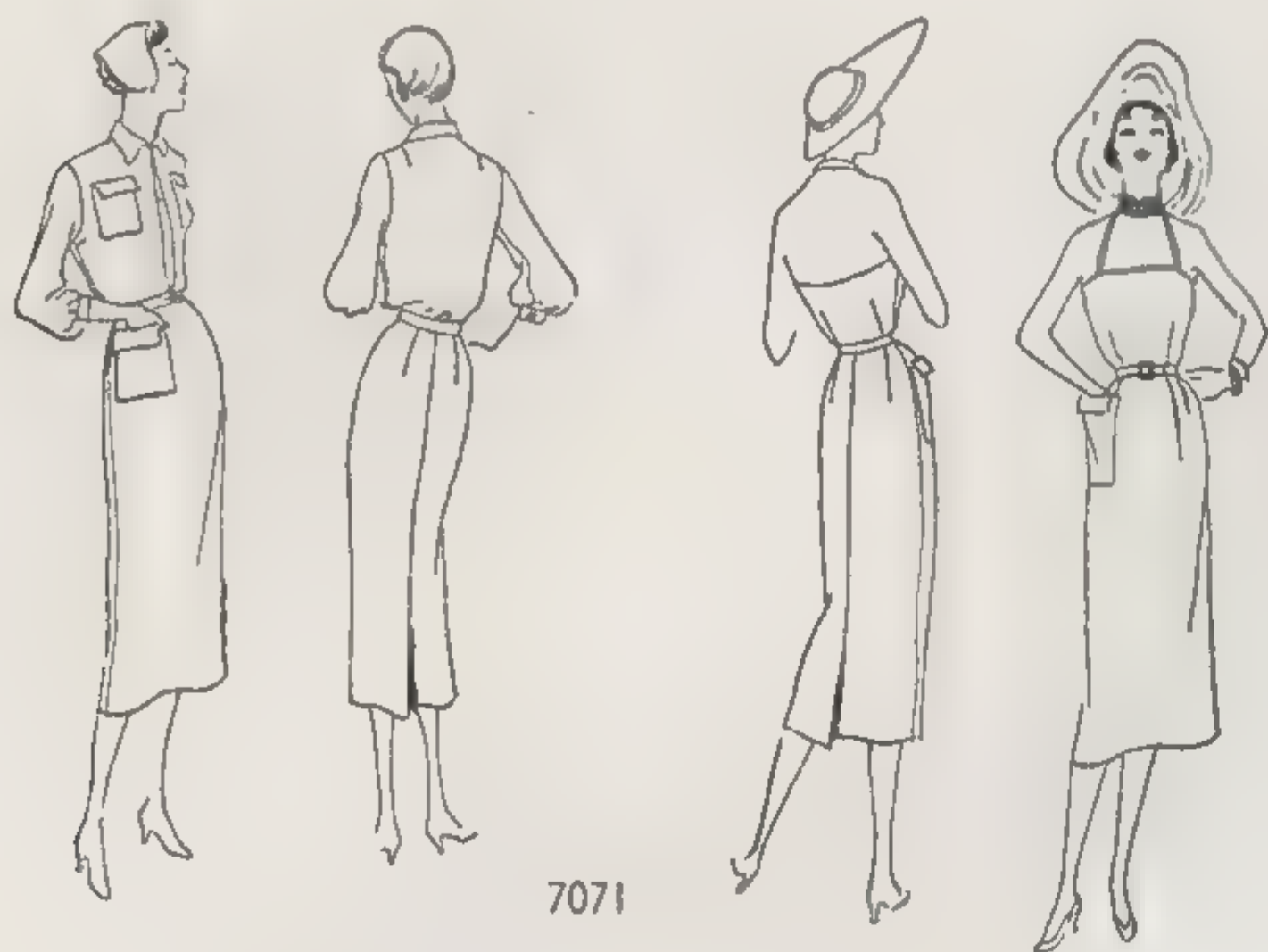
"You should see it in winter when there's ice on the ground," said Madame. "There are a hundred queuing outside sometimes. Some of them have a drink at the bar and some of them don't, but it doesn't matter, does it? One must look after the sick ones, whether they drink or not." After a quick consultation with the brown man, who said he thought five hundred francs would be all right, I settled with Monsieur François. Then thinking of the brown man's lady perhaps angrily leaving their place of meeting, and thinking of the fares the taxi-driver was losing, I reluctantly suggested that I should go.

(Continued on page 167)



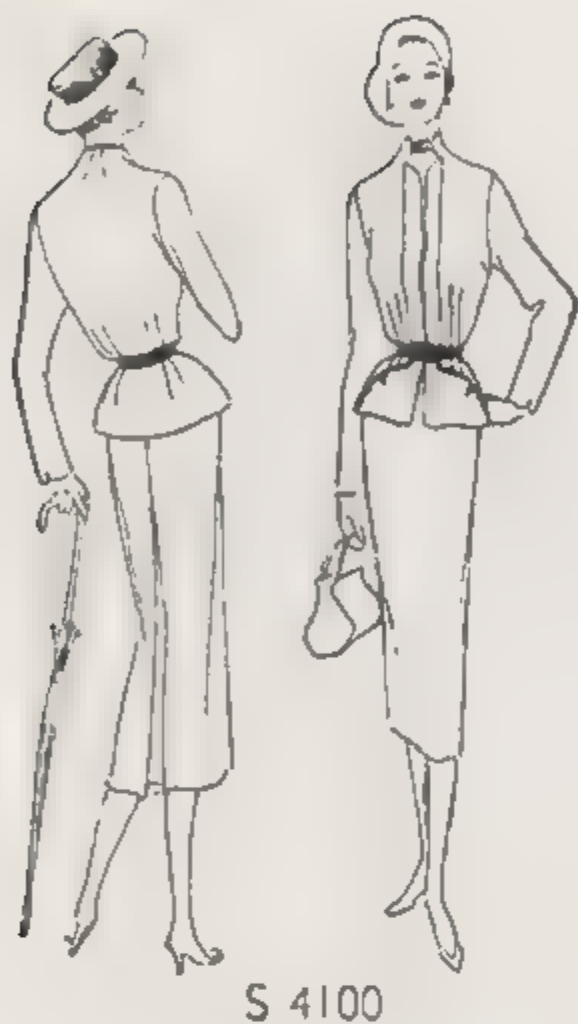
# DESIGNS FOR DRESSMAKING

(Other views of designs on pages 136-137)



Other views of the jacket and dress on page 136. No. 7071, sizes 12 to 20 (30 to 38). Size 16: 4 3/4 yds. 35" fabric. 75c

Other views of the suit on page 137. No. S-4100, sizes 12 to 20 (30 to 38), 40, 42. Size 16: 4 1/4 yds. 35" fabric. \$1.

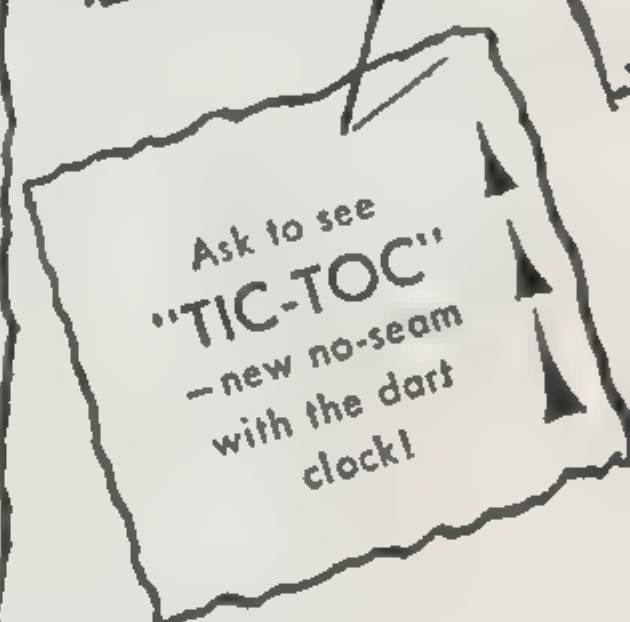
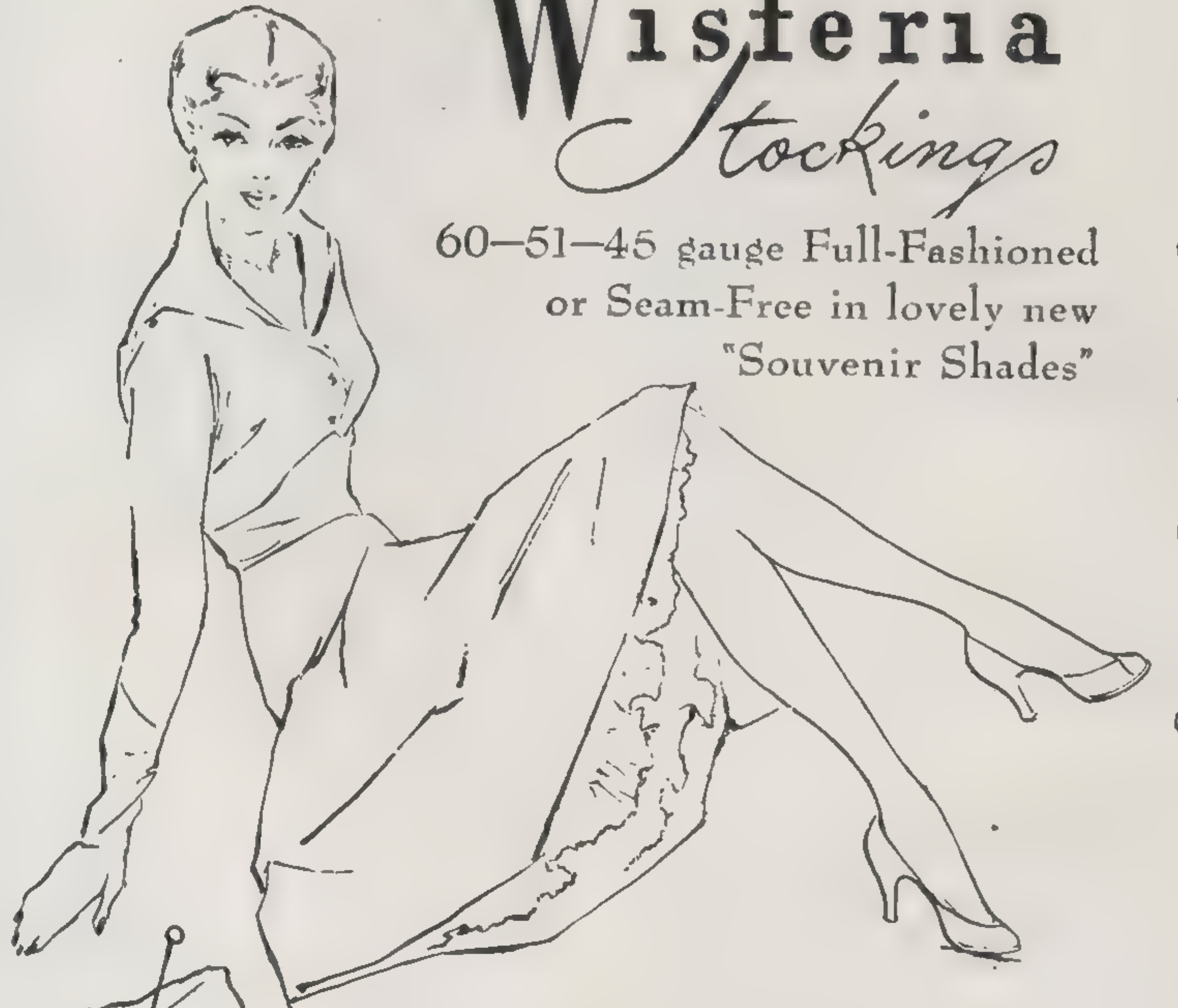


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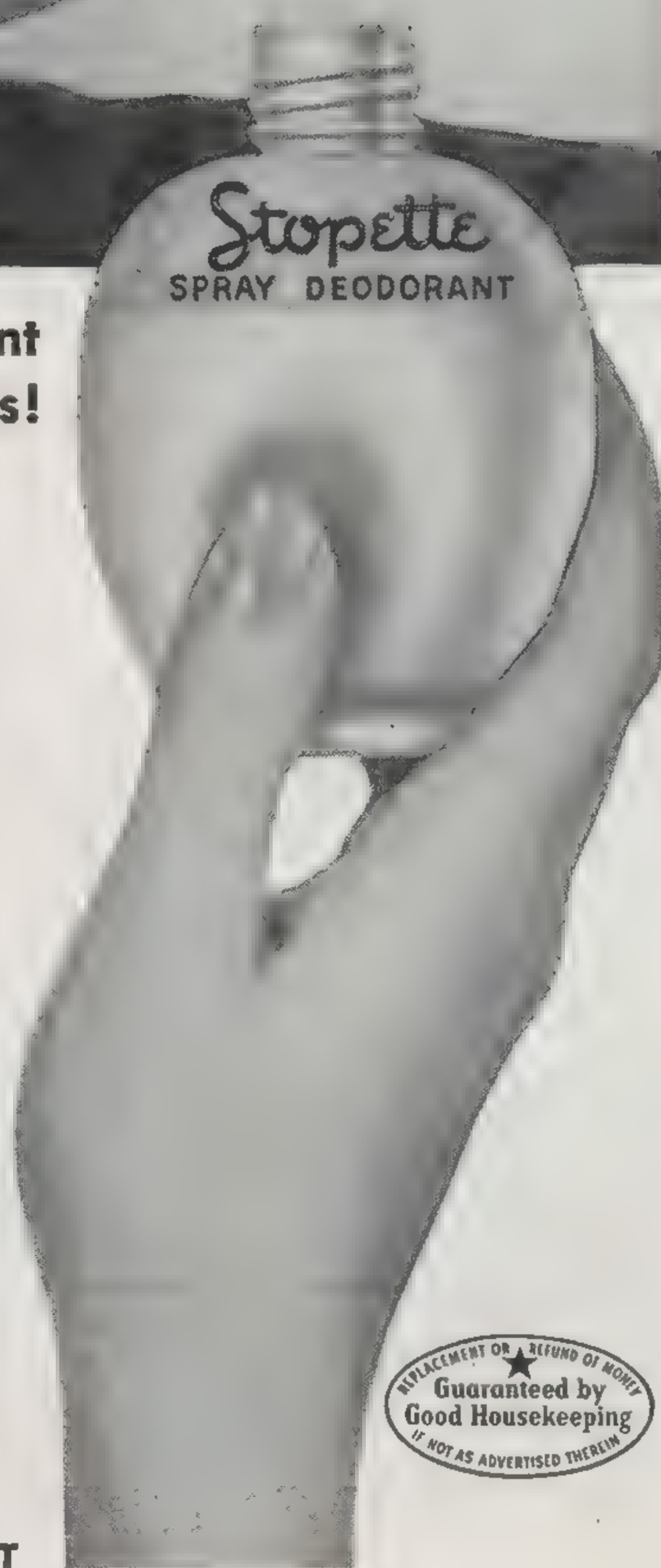
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## TANGIER

(Continued from page 120)

sudden silence fell: an Arab orchestra, trumpeting in a gay style, moved along up the street past the bright cafés—it was the only cheerful Moorish music I've ever heard, all the rest sounds like a sad and fragmentary wailing. But death, it would seem, is not an unhappy event among Arabs, for this orchestra proved to be the vanguard of a funeral procession that then came joyfully winding through the throng. Presently the corpse, a half-naked man carried on an open litter, wobbled past, and a rhinestone lady, leaning from her table, sentimentally saluted him with a glass of Tio Pepe: a moment later she was laughing gold-toothed laughter, plotting, planning. And so was the little Soko.

### JUST NICE PEOPLE

"If you are going to write something about Tangier," said a person to whom I applied for certain information, "please leave out the riff-raff; we have a lot of nice people here, and it's hard on us that the town has such a bad reputation." Well, and though I'm not at all sure our definitions coincide, there are at least three people I think eminently nice. Jonny Winner, for instance. A sweet, funny girl, Jonny Winner. She is very young, very American, and you would never believe, looking at her clouded, wistful face, that she is able to take care of herself: to tell the truth, I don't think she is. Nevertheless, she has lived here two years, been across Morocco and to the Sahara alone. Why Jonny Winner wants to spend the rest of her life in Tangier is of course her own business; obviously she is in love: "But don't you love it, too? To wake up and know that you're here, and know that you can always be yourself, never be anyone that isn't you? And always to have flowers, and to look out your window and see the hills getting dark and the lights in the harbour? Don't you love it, too?" On the other hand, she and the town are always at war; whenever you meet her she is undergoing a new crisis: "Have you heard? The most awful mess: some fool in the Casbah painted his house yellow, and now everybody's doing it—I'm just on my way to see if I can't put a stop to the whole thing." The Casbah, traditionally blue and white, like snow at twilight, would be hideous painted yellow, and I hope Jonny gets her way—though certainly she has had no success in her campaign to keep them from clearing the Grand Soko, a heart-rending business that has reduced her to prowling the streets in tears. The Grand Soko is the great Arab market square: Berbers, down from the mountains with their goatskins and baskets, squat in circles under the trees listening to storytellers, flute players, magicians; cornucopia stalls spill over with flowers and fruit; hashish fume and the minty scent of *thé, Arabe* cling to the air; vivid spices burn in the sun. All this is to be moved elsewhere, presumably to make way for a park, and Jonny is wringing her hands: "Why shouldn't I be upset? I feel as though Tangier

were my house, and how would you like it if somebody came into your house and started moving the furniture around?" So she has been out saving the Soko in four languages, French, Spanish, English, and Arabic; though she speaks all of these exceedingly well, the closest she has come to official sympathy is the doorman at the Dutch Consulate, and her only real emotional support has been an Arab taxi-driver, who thinks her not the least mad and drives her around free of charge. One late afternoon a few days ago, we saw Jonny dragging along through her beloved, dissolving Grand Soko; she looked absolutely done in, and she was carrying a mangy, sore-covered kitten. Jonny has a way of launching right into what she wants to say, and she said: "I was feeling just as though I couldn't go on living, and then I found Monroe; this is Monroe," she patted the kitten, "and he's made me ashamed: he's so interested in living, and if he can be, why shouldn't I?" Looking at them, Jonny and the kitten, both so bedraggled and bruised, you knew that somehow something would see them through—if not common sense, then their interest in life.

Ferida Green has plenty of common sense. When Jonny spoke to her about the situation in the grand Soko, Miss Green said: "Oh, my dear, you mustn't worry. They are always tearing down the Soko, but it never really happens; I remember in 1906 they wanted to make it into a whaling centre: imagine the odour." Miss Ferida is one of the three great Green ladies of Tangier, which include her cousin, Miss Jessie, and her sister-in-law, Mrs. Ada Green: among them they manage more often than not to have the last say here. All three are past seventy: Mrs. Ada Green is famous for her chic, Miss Jessie for her wit, and Miss Ferida, the oldest, for her wisdom. She has not visited her native England in over fifty years; even so, observing the straw skimmer skewered to her hair and the black ribbon trailing from her pince-nez, one knows she goes out in the noon-day sun and has never given up tea at five. Every Friday in her life there is a ritual known as Flour Morning. Seated at a table at the foot of her garden, and judging each case as it is presented, she rations flour to Arab applicants, usually old women who otherwise would starve; from the flour they make a paste which must last them until the next Friday. There is much joking and laughter, for the Arabs adore Miss Ferida, and for her all these old women, such anonymous bundles of laundry to the rest of us, are friends whose personalities she comments on in a large ledger: "Fathma has a bad temper but is not bad," she writes of one, and of another: "Halima is a good girl. One can take her at face value." And that, I suppose, is what you would have to say about Miss Ferida.

### RAMADAN

At the end of June, and with the start of a new moon, Ramadan (Continued on page 167)



## TANGIER

(Continued from page 164)

begins. For the Arabs, Ramadan is a month of abstinence. As dark comes on, a coloured string is stretched in the air, and when the string grows invisible conch horns signal the Arabs to the food and drink that during the day they can not touch. These dark-night feasts emanate a festive spirit that lasts until dawn. From distant towers, oboe players serenade before prayers; drums, hidden but heard, tomtom behind closed doors, and the voices of men, singsonging the *Koran*, carry out of the Mosques into the narrow moonbright streets. Even high on the mountain above Tangier you can hear the oboe player wailing in the far-off dark, a solemn thread of melody winding across Africa from here to Mecca and back.

Sidi Kacem is a limitless, Sahara-like beach bordered by olive groves; at the end of Ramadan, Arabs from all over Morocco arrive at Sidi Kacem in trucks, astride donkeys, on foot: for three days a city appears there, a fragile dream city of coloured lights and cafés under lantern-lighted trees. We drove out there around midnight; the first glimpse of the city was like seeing a birthday cake blazing in a darkened room, and it filled you with the same exciting awe: you knew you could not blow out all the candles. Right away we got separated from the people we'd come with, but in the surge and sway it was impossible to stay together, and after the first few frightened moments we never bothered looking for them—the night caught us in its hand and there was nothing to do but become another of the masked, ecstatic faces flashing in the torch-flare. Everywhere little orchestras played. Voices, sweet and sultry as *kif* smoke, chanted over drums, and somewhere, stumbling through the silver, floating trees, we got smothered in a crowd of dancers; a circle of old bearded men beat the rhythm, and the dancers rippled as though wind were moving them around. According to the Arab calen-

dar this is the year 1369; seeing a shadow through the silk of a tent, watching a family fry honey cakes on a flat twig fire, moving among the dancers and hearing the trill of a lonely flute on the beach, it was simple to believe that one was living in 1369 and that time would never move forward.

Occasionally we had to rest; there were straw mats under the olive trees, and if you sat on one of these a man would bring you a glass of hot mint tea. It was while we were drinking tea that we saw a curious line of men file past. They wore beautiful robes, and the man in front, old like a piece of ivory, carried a bowl of rose water which, to the accompaniment of bagpipes, he sprinkled side to side. We got up to follow them, and they took us out of the grove onto the beach. The sand was as cold as the moon; humped dunes of it drifted toward the water, and flickers of light burst in the dark like fallen stars. At last the priest and his followers went into a temple which it was forbidden us to enter, and so we wandered down across the beach. J. said: "Look, a shooting star"; and then we counted the shooting stars, there were so many. Wind whispered on the sand like the sound of the sea; cutthroat figures outlined themselves against the kneeling orange moon, and the beach was as cold as a snowfield, but J. said: "Oh, I can't keep my eyes open any longer." We woke up in a blue, almost dawn light. We were high on a dune, and there below us, spread along the shore, were all the celebrants, their brilliant clothes fluttering in the morning breeze. Just as the sun touched the horizon a great roar went up, and two horsemen, riding bareback, splashed through the surf and swept down the beach. Like a lifting curtain sunrise crept toward us across the sand, and we shuddered at its coming, knowing that when it reached us we would be back in our own century.

## INCIDENT IN PARIS

(Continued from page 164)

I asked what I owed at the bar, but I found that the brown man had already paid behind my back. I protested, but the brown man assured me that in Paris there was still some gallantry.

On the ride back the brown man explained to me that Monsieur François was a chiropractor who had learned his art from his father, the bearded old man in the rotogravure. He had, though, no license to practice, and therefore earned a living by keeping the café (obviously his name is not really François, and the café is not near Les Halles). I also learned that the brown man was the brother of the barman at the hotel, and had been paying his brother a visit on his own day off from a café he ran somewhere else in Paris. For the next few days I got regular telephone calls from him in the morning to find out how the ankle was progressing.

It was a good feeling to have been the jaded tourist who had found "nobody in Paris," and who had been so tenderly cared for in trouble. It was good to know that I hadn't been the rich foreigner taken for a ride. That evening when I returned to the hotel, I found the telephone operator had engaged a room for me, and I went to bed there. I lay in bed with a supper of cold ham and half a bottle of red wine, and watched the pink light fade from the roofs opposite. My ankle throbbed rather pleasantly, and I've never felt so loving towards the explosive Paris noises outside, and towards the whole human race via nine French working people (two barmen, one brown brother, one telephone operator, one taxi-driver, Monsieur François and Madame, and two drinking clients of the Café de l'Ami François).

● *white easter*

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*Top, above:* A cool prospect for hot summer nights: nightgown of air-light nylon tricot with a broad ruffle of nylon net surrounding the hem, the softly-curved plunging bodice. By Munsingwear, \$13; from Stern's.

*Above:* Robe of navy-blue and white Paisley print. A handsome, covered-up wrapper that makes a good choice for travelling: folds up small and flat. By Textron, of washable rayon crêpe, \$9; Franklin Simon.

*Right:* Long-sleeved nightdress with a deep neckline, waist-lining tucks meeting a rayon satin sash. The bishop's cuffs, the collar, lace ruffles. By Leonora, in white sheer rayon crêpe, \$16; from Lord & Taylor.

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Above: For pyjama fans, a pretty new pair. The jacket, with a row of frog closings, patch-pockets, curve-collar. Below, amply-cut trousers. By Mary Jane, in pale pink Bur-Mil rayon crêpe, \$8; at Saks Fifth Ave.

Right: Bride's materials: satin, lace, net, for a slim nightgown that might be in a trousseau. Pink Bur-Mil rayon satin, crêpe-backed, with nylon net ripples, front inserts of shirred lace. By Forty Winks, \$9; from Stern's.



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# REDUCING AROUND THE WORLD

BY MIRTH MOORE

Miss Tendency-to-be-Plump hurried to her bathroom scales before she even started to unpack her bags. As the dial stopped spinning around a good ten pounds short of the weight it had registered the day she started on her trip, she beamed with pleasure. Now what would all her friends say, especially those who had jestingly warned her that, "travelling was broadening."

As she looked back on her adventure in around-the-world reducing, Miss T-to-be-P decided it had all been rather fun. Low caloric breakfasts had been easy to arrange, what with tea in England, *café au lait* in France... and the thick, sweet chocolate of Spain hadn't tempted her at all. Lunch had consisted of milk and fruit which could be had, for a price, in any country, and most noons she had been able to resist the crusty bread that smelled so good.

Dinners were the real challenge, but the waiters had been cooperative... some had even given her recipes bribed from the kitchen staff. It was the thought of the recipes tucked away in her suitcases that touched off an idea. Why not take another trip, gastronomically speaking, right here at home and lose a few more pounds?

Here is what happened:

## DINNER IN ENGLAND

### MULLIGATAWNY SOUP

for eight

Lightly brown 2 pounds of diced, lean mutton (or lamb), 2 onions, 2 carrots, ½ small turnip and when brown sprinkle with 1 tablespoonful flour and 1 tablespoonful curry powder. Stir well. Add 4 pints water and bring to boil. Stir and skim top. Return to fire and add chopped parsley, 1 bay leaf, and salt. Simmer gently for 3 hours. Just before serving add the juice of ½ lemon.

The non-reducing members of the family may like some plain boiled rice with their soup.  
Calories per serving (exclusive of rice).....160

### LONDON COOKED SIRLOIN TIP WITH CLARET SAUCE

for eight

Take a 3 pound sirloin tip that is at least 3 inches thick and tie in shape. Salt, pepper, and place in a 500 degree oven for 15 minutes. Reduce the heat to 400 degrees and cook for 45 minutes (longer, if you do not like your beef rare).

#### Sauce

Brown ½ pound diced mushrooms in 1 tablespoonful butter. Sprinkle with 1 tablespoonful flour and when *roux* is smooth, gradually add ½ cupful of claret, salt and pepper. If there are meat drippings from the roast add them to the sauce. Remove meat to hot serving plate and pass claret sauce at the table.  
Calories per serving of meat and sauce.....200

### CABBAGE

Just plain boiled cabbage

Cut cabbage into boiling water and boil for ten or fifteen minutes. Season with salt and pepper and butter lightly (about 1 teaspoonful per person).  
Calories per serving.....50

### DEVONSHIRE JUNKET

Warm 1 pint of milk to blood temperature and remove from fire. Stir in 1 teaspoonful rennet (or 1 junket tablet), 1 tablespoonful brandy, and ½ grain saccharine. Pour into individual serving cups, grate nutmeg on top and, when the junket's set, put in icebox to chill before serving.

The non-reducing eaters may add clotted cream to their dishes.  
Calories per serving (exclusive of cream).....85  
Tea or coffee.....00  
Calories.....00

And you have a few calories left just in case you'd like a nightcap of a glass of ale.....110  
Dinner in England, total calories.....605

## DINNER IN FRANCE

### ONION SOUP

for four

Brown 2 medium sized sweet onions (sliced) in 1½ tablespoonfuls olive oil and simmer for a few minutes until soft. Add 2 cans (1 quart) consommé and bring to a gentle boil. While soup is coming to a boil, toast as many pieces of rye bread as will be wanted (only 1 piece for those counting calories) and while hot sprinkle with grated Parmesan cheese (only 1 teaspoonful per slice for the c-c bowl). Pour the soup into individual dishes, put the slices of rye toast and cheese on top and serve.  
Calories per serving.....110

### COQ AU VIN

(Glorified chicken stew)

for six

Cut a 4 or 5 pound roasting chicken into serving pieces and with 6 small onions brown in 1 tablespoonful olive oil. When the chicken is brown add ½ pound mushrooms and 8 carrots that have been cleaned and cubed. Pour over the chicken and vegetables 2 cupfuls of French white wine (or sherry), salt, pepper, ½ teaspoonful marjoram, and 2 sprigs of thyme. Cover and simmer gently for about an hour or until the chicken is tender. Remove to hot serving plate, sprinkle with chopped parsley and serve.  
Calories per serving.....220

### ASPARAGUS VINAIGRETTE

for four

Chill 1 pound of cooked asparagus and arrange on lettuce or endive leaves. Make a sauce of 2 tablespoonfuls vinegar, 4 tablespoonfuls olive oil, 1 teaspoonful salt, ¼ teaspoonful freshly ground pepper, 1 teaspoonful chopped pickle, 1 teaspoonful chopped parsley, and 1 teaspoonful chopped chives. Chill and serve with asparagus.  
Caloric value of 4 stalks of asparagus.....50  
1 generous tablespoonful sauce.....75

### DESSERT

1 medium sized ripe pear.....50  
Camembert cheese (1 sector 2¼" by 1" by 2¼" radius).....126  
1 glass of white wine.....45  
Dinner in France, total calories.....676

## DINNER IN SPAIN

### GASPACHO SOUP

for six

Chop a handful of mixed herbs (preferably fresh), chives, parsley, basil, and marjoram and mix with 1 crushed garlic clove and 1 small sliced onion. Stir in 3 tablespoonfuls olive oil and pour into container 2 cans of consommé and 1 can tomato juice. Finally add 1 peeled and diced cucumber, 1 chopped green pepper, 1 diced tomato (peeled and seeded), juice of 1 lemon, ½ cupful bread crumbs, salt and pepper. Let stand in icebox for 3 or 4 hours and serve on chilled soup plates.  
Calories per serving.....110

### PIEZA DE BUEY CATALONIA

(Braised beef)

for eight

Buy a 3 pound piece of round steak cut thick as for Swiss steak. Line a saucepan with four slices of bacon and on top of the bacon lay a few thin pieces of uncooked ham (about ½ pound of ham) and on top of the ham put the steak and 1 pound each of onions, carrots, string beans, and mushrooms. Simmer gently on top of the stove until the vegetables and meat begin to brown. Now add 1 clove of garlic and season with salt, peppercorns, basil, thyme, marjoram, and parsley. Pour over all ½ cupful red wine and ½ cupful brandy. Again simmer until wine is reduced and add enough water to cover the

meat. Continue simmering until meat is tender (about 2 hours). Serve meat and vegetables on platter and drain off stock and serve in gravy boat.  
Calories per serving.....300

### ESQUEIXADA SALAD

for four

Boil, flake and cool dry salt cod so you will have ½ cupful of meat. To the cod add a few gratings of onion, 2 or 3 anchovies, 4 stuffed olives (chopped), 1 chopped green pepper, 2 sliced hard-boiled eggs, salt, pepper and toss with some lettuce leaves or curly endive. Serve with olive oil and lemon juice.  
1 serving of salad.....60  
1 tablespoonful of dressing.....80

### MELON WITH LIQUEUR

for four

Remove the top from a ripe honeydew melon and scoop out the seeds. Into the melon pour 1 wine glass of anisette liqueur (or any favourite liqueur) and put in the icebox to chill for several hours. Remove, cut in fourths and serve.  
Caloric value of ¼ honeydew melon.....75  
Liqueur (approximately).....75  
Black coffee.....00  
Caloric value of dinner in Spain.....700

## DINNER IN ITALY

### GREEN GARDEN SOUP

for six

Clean and chop 1 bunch of watercress, ½ head lettuce, 3 small onions (tops and all), 4 stalks of celery, 3 cabbage leaves, 1 handful parsley, and a sprig each of thyme and marjoram and put into a pan with 2 cans (1 quart) fat-free chicken broth or consommé. Simmer about 40 minutes, season and serve.  
Caloric value per serving.....100

### FISH CIOPPINO

for eight

Clean and chop 1 onion, 1 carrot, 2 stalks celery, 1 clove garlic, and sauté in 2 tablespoonfuls olive oil. Now add 1 cupful white wine (or sherry) and 2 cans (about 1 pint each) tomato juice. Season with salt, pepper, marjoram, basil, and oregano and simmer for an hour. Remove the skin and bones from 1 pound of halibut and cut in individual serving pieces, clean and shell 1½ pounds shrimp and wash, but leave in shells 2 lobster tails. Put all of the fish into the tomato sauce and simmer for an hour. Serve in flat soup dishes.  
Caloric value per serving.....200

### SPINACH ITALIENNE

for six

Wash and cook, in as small an amount of water as possible, 2 pounds spinach. Hard boil 2 eggs. Brown ½ cupful bread crumbs in 1 tablespoonful butter. When the spinach is cooked drain, chop and toss in salt, pepper, 1 teaspoonful lemon juice and the diced whites of the eggs. Pour in serving dish and sprinkle top with the bread crumbs and sieved egg yolks.  
Calories per serving.....80

### IL CAPPON MAGRO

(Mixed vegetable salad)

Cook separately (and just this side of being done) some, or all, of the following vegetables: cubes of beets, clusters of cauliflower, young string beans, small zucchinis, and a few tiny potatoes with the skins on. Make a dressing of olive oil, lemon juice, some pounded capers, 2 or 3 anchovies, salt, and pepper. Toss gently and serve, piled high, on lettuce leaves.  
Calories of average serving of vegetables.....60  
2 teaspoonfuls dressing.....80

### DESSERT

Pineapple and Marsala wine (or Port would do). Soak slices of fresh pineapple in wine (1 slice to a person) and top with lime or lemon sherbet.  
Caloric value of 1 slice of pineapple and adhering wine.....80  
1 small dipper of sherbet or ice.....90  
Black coffee.....00  
Total calories consumed while dining in Italy.....690





## WHO PAYS THE DOCTOR?

### THE TAFT BILL

(Continued from page 103)

or dentists' offices. (How much and what kind is not stated in the bill.) The individual States would decide what services they are in a position to supply.

*Who would give this medical care?*

The choice of doctors and hospitals would depend upon arrangements made by the various States. Doctors, dentists, and hospitals now

provide some charity care to those unable to pay; the Taft Bill would simply extend their ability to do more.

*Who sponsors the bill in Congress?*

Senator Robert A. Taft, Republican from Ohio; Senator H. Alexander Smith, Republican from New Jersey; Senator Forrest C. Donnell, Republican from Missouri.

### THE HILL BILL

(Continued from page 103)

days per year), diagnostic and outpatient services in hospital or diagnostic clinics. The bill is not too definite about the extent of hospital and medical care (i.e., special drugs, injections, et cetera) leaving it to the customary practice of the various health insurance plans.

*Who would give this medical care?*

The patient would be able to choose any doctor, hospital or clinic participating in the voluntary health

insurance plan under which he is registered.

*Who sponsors the Hill Bill in Congress?*

Senator Lister Hill, Democrat from Alabama; Senator Herbert R. O'Connor, Democrat from Maryland; Senator George D. Aiken, Republican from Vermont; Senator Wayne Morse, Republican from Oregon; Senator Garrett Withers, Democrat from Kentucky.

### THE FLANDERS BILL

(Continued from page 103)

that is left up to the insurance plans, subject to State approval. A list of services, given as a yardstick on which rates of payment would be based, includes: doctors' services in home, office, or hospital (everything from check-ups and inoculations to major operations), thirty days' hospitalization, visiting nursing at home, ambulance service, and rehabilitation treatment.

In recognition of the probability that such a full-scale program on a national basis would overtax doctors, hospitals and all medical facilities in a great many communities, the bill allows the States to provide less than the yardstick services until these facilities could be increased. In this event, the rates paid would be proportionately lowered.

*Who would give this medical care?*

Patients would be free to choose among doctors and hospitals in the participating voluntary health

insurance plans (and free to choose between plans). For care from non-participating doctors and hospitals, the plans would give a fee allowance for services.

*Who sponsors the Flanders Bill in Congress?*

Senator Ralph E. Flanders, Republican from Vermont; Senator Irving M. Ives, Republican from New York; Representative Christian A. Herter, Republican from Massachusetts; Representative Jacob K. Javits, Republican from New York; Representative Clifford P. Case, Republican from New Jersey; Representative James G. Fulton, Republican from Pennsylvania; Representative Robert Hale, Republican from Maine; Representative Thurston Ballard Morton, Republican from Kentucky; Representative Richard M. Nixon, Republican from California; Representative James C. Auchincloss, Republican from New Jersey.

### THE THOMAS BILL

(Continued from page 103)

home nursing, laboratory and X-ray services; drugs; medicines; appliances, and eyeglasses, as may be determined by the Federal administration. All benefits would be provided as services rather than cash allowances. To allay the overcrowding of doctors and facilities inevitable if all these services were given on a national basis, the Federal administrative board would be allowed to modify the extent of the services in any State while medical facilities were being expanded. In other words, at the start, although full-scale premiums would be paid everywhere, the benefits received might vary in the different States according to their facilities—a patient in Arkansas might receive fewer services than one in New York.

*Who would give this medical care?*

The patient would be free to choose from the participating doctors and hospitals; free to change his choice as well. A patient choosing to be cared for, however, by a non-participant would have to pay the full fee, receiving no benefits from his government insurance.

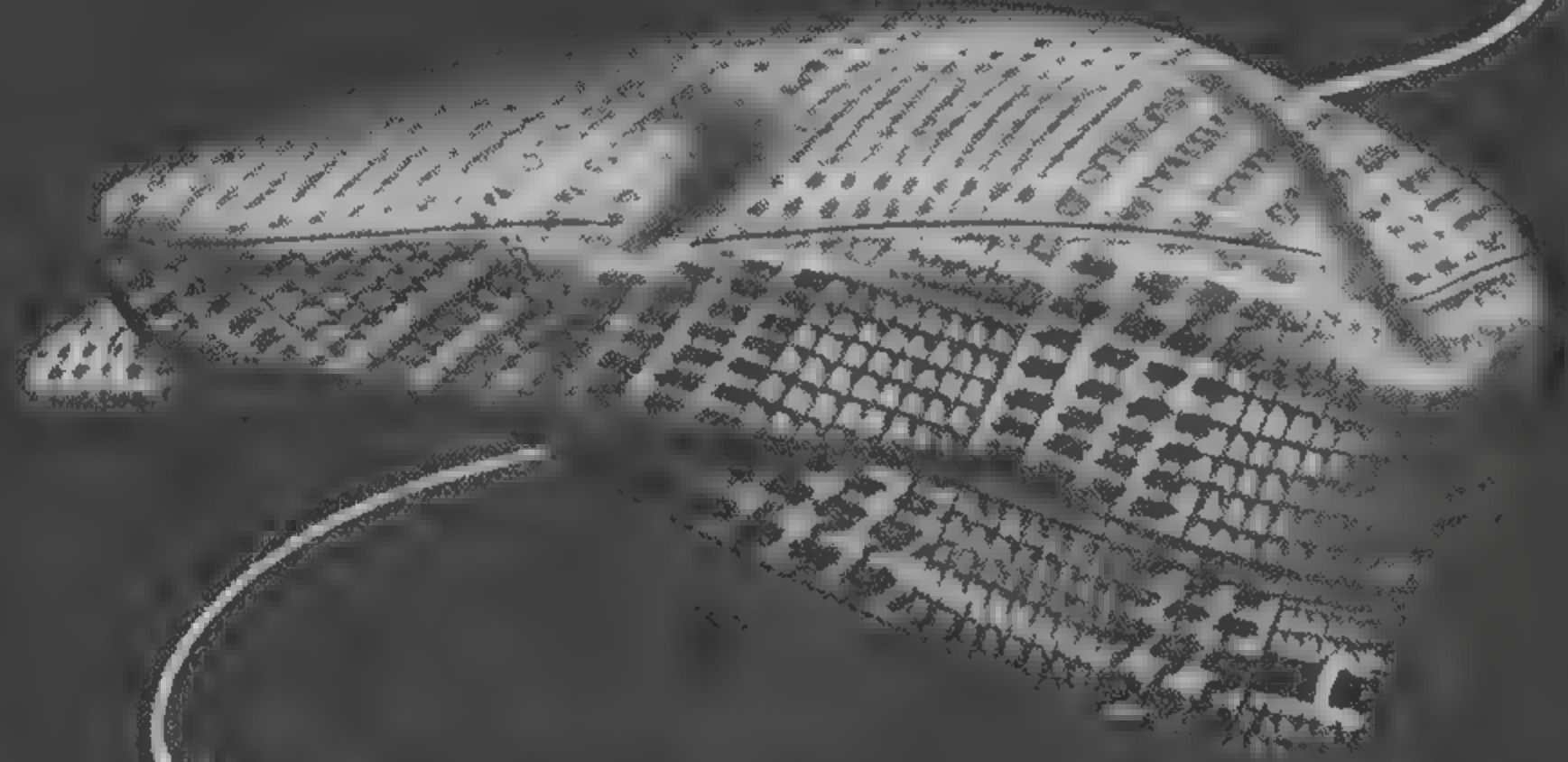
"Impartial tribunals" would be set up to handle complaints both of doctors and patients. (When the question is purely a professional one, the hearing body would consist entirely of professional people.)

*Who sponsors this bill in Congress?*

Senator Elbert D. Thomas, Democrat from Utah; Senator Robert F. Wagner, Democrat from New York (no longer in Senate); Senator

(Continued on page 172)

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## GOLF TAKES BRAINS

(Continued from page 141)

cinch but who encounter paralysis every time they step into a bunker. Few clubs provide the facilities for practising trap shots. After the golfer finishes a lesson on how to get out of traps, the pro admonishes him to be sure and practise that stroke. The next day the zealous pupil takes his wedge and a few balls out to a trap, but before he has played five shots some emissary from the pro shop dashes out to ask him what he thinks he's doing—doesn't he know that he's spattering the green with sand, and didn't he ever read the green committee's regulation that under no conditions will any member practise in a trap? The common-sensical solution is for clubs to build practice traps. While they are at it, it wouldn't be a bad idea if golf clubs made provision for practice grounds which can accommodate more than three players at a time. They might think about erecting an inexpensive canvas awning, so that the industrious members are able to practise in all kinds of weather; also lessons would not have to be cancelled because of rain. I have expressed myself earlier as favouring practice greens which bear a vague resemblance to the eighteen greens the player meets on the course.

One last criticism of practice habits. When most golfers practise their putting, they start out with the 30-footers and then work in. I think it is much more advisable to start a foot or so from the hole and gradually work back to 15 feet or so. You are more likely to develop a smooth stroke. Golfers think too much about holing their practice putts. Great putters like Horton Smith concentrate on their stroke when they practise. They know that if they are stroking the ball correctly, they will get their share of putts. Putting techniques are more individual than any of the other strokes, but there are two touchstones that all excellent putters follow. First, they keep the blade as low as possible going back. And second, the face of the putter is always kept square to the hole. Putting is like talking business with a man: the face of the club must look at the hole during the entire stroke.

A golf type that I run into with irritating regularity is the person who weeps in the locker-room, "But I wasn't putting." Anybody can hit the ball. It takes a golfer to put his shots together, and a three-foot putt is every bit as much of a golf shot as a 250-yard drive. As Ben Sayers phrased it, "A good player who is a great putter is a match for any golfer. A great hitter who can not putt is a match for no one." The putter is the

dipper. It separates the cream from the milk. The great champions have all been beautiful putters—Walter Travis, Jerry Travers, Hagen, Jones, Nelson, and Hogan. Harry Vardon is the one possible exception to this rule, and when Vardon was winning, he wasn't a bad putter. A champion can not remain a champion if his putting falls off. In the 1946 Open, Byron Nelson played immaculate golf from tee to green, the best in the field, I thought. Nelson failed to win not simply because he three-putted the 71st and made a miserable putt on the 72nd, but because on his full four rounds his putting was not coordinated with the pitch of the rest of his game.

Many putters today, even in the pro ranks, drive the ball down into the grass on their stroke. They do not get all of the ball. They strike the ball above the centre line, and have to smack it hard to get it up to the cup. To get the best results on the green, you must think in terms of starting the ball *up*. Jones, a splendid putter, addressed the ball on the green like a chip shot. When Hagen was in his prime, he used a blade with a shade of loft to it. Jones and Hagen and all great putters strike the ball below the centre.

I have never seen a consistently able putter who used a club with a rounded edge to the sole. For that matter, you must be sensible about all of your equipment. Get on intimate terms with your clubs, so that none of them are strangers to you. Maybe you're carrying too many. I think a principal reason why we developed such solid shot-makers in the early days was that golfers played with only eight or nine clubs and got to know them all. When I won my third PCA title, I had five or six irons in my bag, no more. Any club that cut into my confidence, I threw out. Whenever I pulled a club out during that tournament, I knew I was working with an old friend. "Here's a fellow I know," I would feel as I gripped my mashie, for example. "I've had a lot of dealings with him. I can depend on this fellow."

One club that the average golfer does not need is the one-iron. Only players of the calibre of Nelson, Snead, and Hogan can play the temperamental one, and they have to practise it assiduously. Hogan and Nelson, who are the finest long-iron players golf has known, realize that the one-iron must be played with a swing that's a bit on the upright side. Snead is not quite as effective with the long irons as Hogan and Nelson. Sam has a tendency to flatten

(Continued on page 173)

## WHO PAYS THE DOCTOR?

(Continued from page 171)

Claude Pepper, *Democrat from Florida*; Senator Dennis Chavez, *Democrat from New Mexico*; Senator Glen H. Taylor, *Democrat from Idaho*; Senator J. Howard McGrath, *Democrat from Rhode Island* (no longer in

Senate); Senator Hubert H. Humphrey, *Democrat from Minnesota*; Representative John D. Dingell, *Democrat from Michigan*; Representative Andrew J. Biemiller, *Democrat from Wisconsin*.



### DeLuxe Compacto

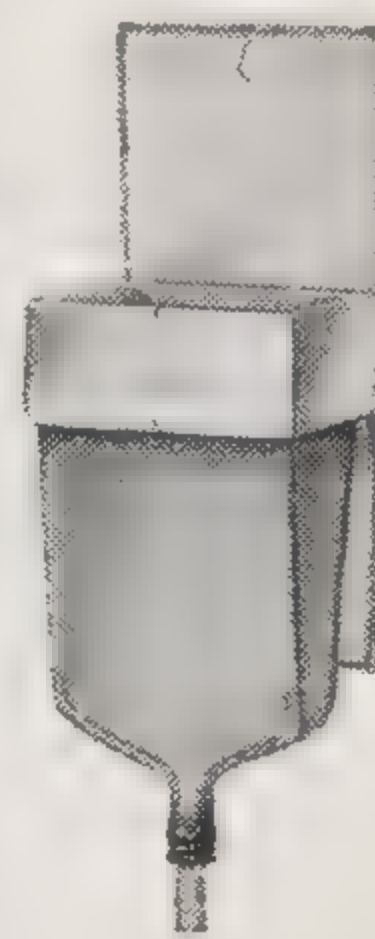
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## GOLF TAKES BRAINS

(Continued from page 172)

them out and hook them. He plays them with his wooden-club swing, and I would much rather see him hit a wood. Instead of playing his one-iron, the average golfer is far better off playing his four-wood.

Another club I can not endorse for the average golfer is the straight-faced driver. I believe it throws a man off to see the heel of his club. He is much better off with a driver that has a slight hook face. Then, when he addresses his tee-shot, he will see the face of the club and this creates the necessary feeling in a golfer that he will pick the ball up and get through it. He will hit that shot with confidence. You can help yourself to get this feeling—that you are going to get through the ball easily—by taking a little time on each tee to select a level spot, or if anything, a slightly uphill lie. The experts all do this. You will never see them making the error common among week-end golfers of teeing up on a low spot and struggling from a downhill lie.

I am an outspoken advocate of shallow-face fairway woods. I like to see the top of the ball over the top of the club. That ball is going to get up with no effort, I know; and there are no bunkers in the air. I have yet to see the occasion when I needed a deep-faced brassie to keep the ball low. My match against Henry Picard in the 1940 PGA was played after a torrential downpour, and the thick clover fairways of the Hershey Country Club were soggy, almost morassy. I managed to pull that match out because Henry couldn't get his brassie and spoon shots off the ground. The other players marvelled at my wood shots off the fairway until they saw that my clubs had extremely shallow faces, and then they realized that the woods they were using were faulty for those particular conditions.

For a similar reason, the jigger is a club that has an enormous appeal for me. The ball always rides well over the top of the shallow blade at address. I hit my first golf shot with a jigger, and from that day on I never forgot how easily I got that ball off the ground; I have always had a definite partiality for that club. In my opinion it was the finest golf club that was ever in a duffer's bag. The jigger passed out of the picture when the clubs began to be numbered. The week-end golfer wanted to use numbered clubs like the pros he read about, and he felt he was being old-fashioned in relying on his jigger when none of the stars were reported to be playing jigger shots. The jigger has a very strong personality which overpowers the dull personalities of the three-iron and the four, and it would make sense to me if the jigger were given a number and incorporated in the modern set, possibly as an alternate for the three and the four. My old jigger was the most responsive club I ever owned. I used to play it for everything from a two to a heavy four. I could instinctively get just the height I wanted, lofting it over trees and banging it low beneath the limbs. I liked to chip with it.

Every time Bobby Locke sees me, the first question he asks is, "Where are your jiggers, Gene?" He is as fond of the club as I am.

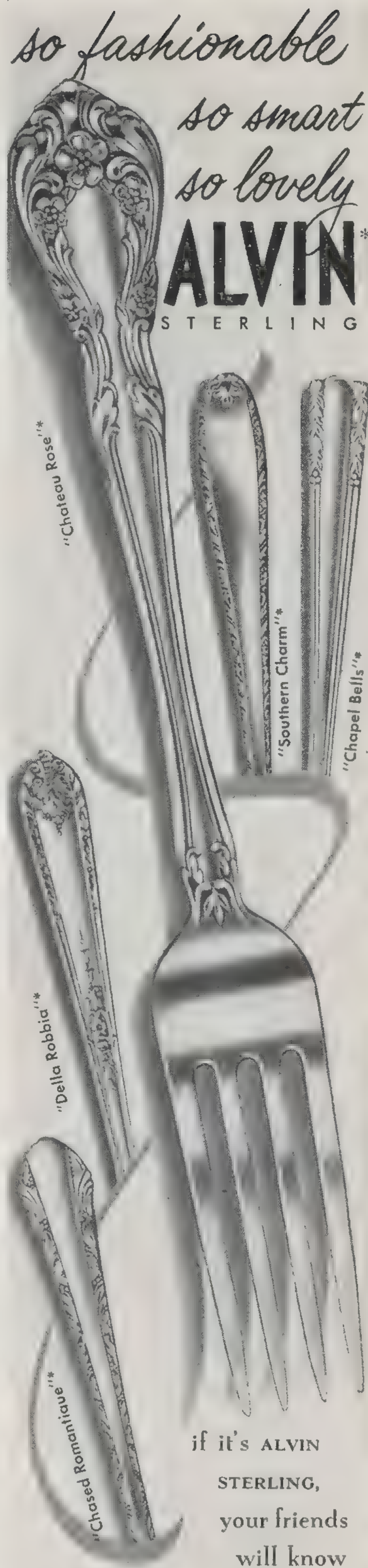
There would be a much larger percentage of confident iron players if golfers today weren't so hungry for distance, at the wrong time. A golfer gains nothing by trying to reach a green with an eight-iron from 165 yards out when the five-iron is the club—nothing but the vain satisfaction of telling the boys about the tremendous distance he gets. He doesn't add that the ball rolled half the way, and he never narrates the gloomy tales of what happens twenty-four out of twenty-five times when he tries to impress himself with his own strength. You never hear of the wide hook, the fast slice, the look-up, and the fluff. When Babe Didrikson was first turning to golf, her desire to be a sensationally long hitter retarded her development. Babe would close the face of the seven and toe it in and belly the ball 170 yards. When Babe stopped kidding herself and began playing a seven like a seven and not like a two, she started to develop a grooved swing and a glorious golf game.

If I were asked which clubs are the most important for scoring, I would say the pitching staff—the seven, eight, nine, and the sand-iron. These are the weapons that can set up a one-putt green. The leading players today use the sand-iron or wedge not only in traps but in the rough and on the fairway for playing shots 100 yards and under from the green. I see no reason why the average golfer should not do likewise, for the manufacturers have modified the sand-iron so that it can be played from rough grass and fairway lies. These modifications, narrowing the sole of the club, have, however, made the present models less efficient in traps than their wide-soled ancestors which came out in the thirties.

The sand-iron stroke remains the same on the fairway as in the trap. The club is picked up rather than swung, and picked up quite vertically, well on the outside of the normal line. You then come down on the same line as the backswing, cutting across the ball with an open face—hitting two inches or so behind the ball on the average explosion shot. Naturally, the longer the shot, the less sand you take. The most common fault among poor trap players is that they take the club back on the inside. They have two chances of getting out—slim and none.

The sand-iron is a club that demands many hours of practice, but once mastered it is the greatest stroke saver in the game. I'm proud to have invented it.

[EDITOR'S NOTE: One of the all-time greats of the world of golf, Gene Sarazen, in collaboration with Herbert W. Wind, has written a book of memoirs, from which this is an excerpt. Full of anecdote, history and valuable tips to experts and dubs, it is called *Thirty Years of Championship Golf*, will be published by Prentice-Hall later this month.]



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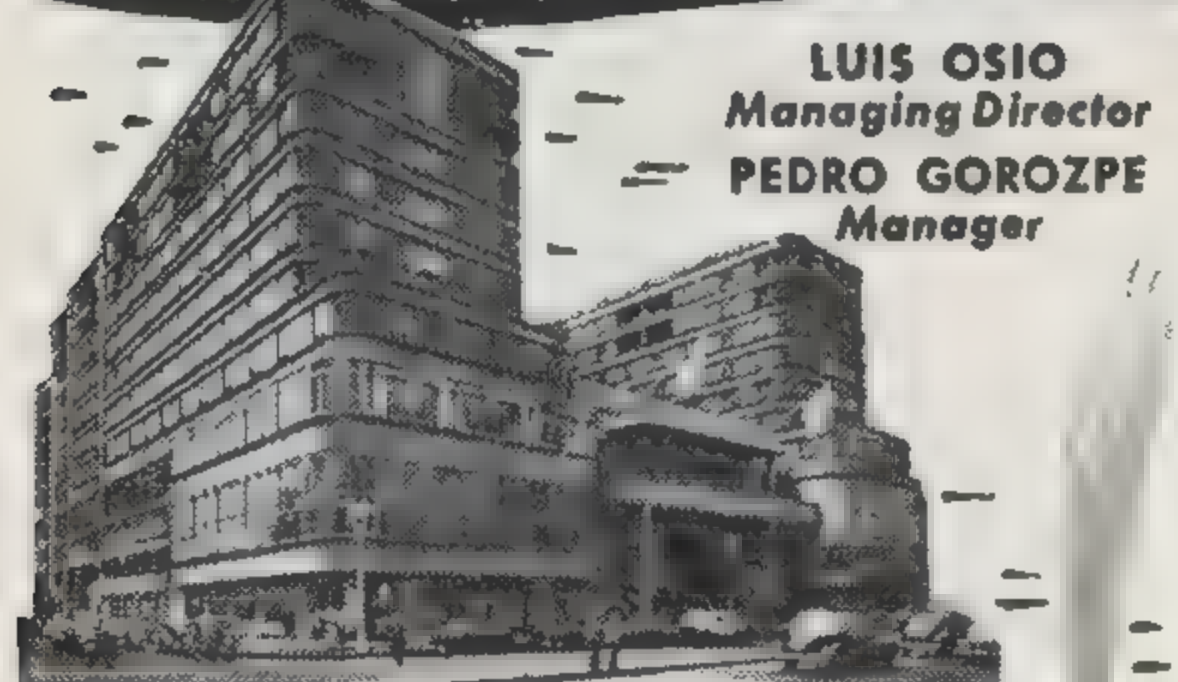
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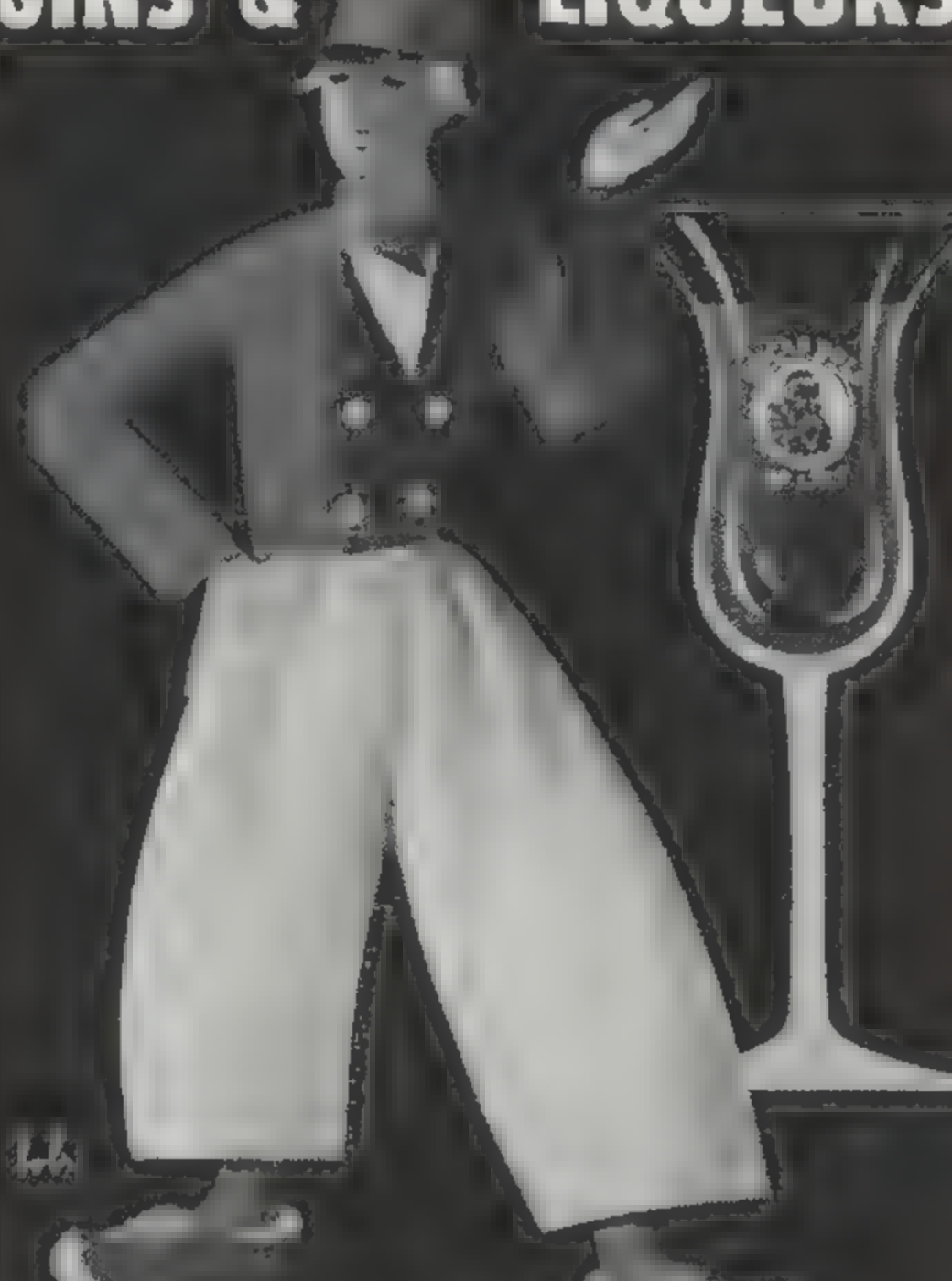
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## TENSION WHILE YOU WAIT

(Continued from page 150)

the hands lightly and rapidly, up and down, to relieve stiffness in the wrists. Then with the fingers of the left hand, bend the fingers of the right hand backwards as far as they will go. Repeat on the other hand.

Quite often, there will be a stiff and painful area in the tissue between the thumb and the first finger, which will vanish with a firm, rotary-motion massage. It is a curious fact that a tense thumb not only affects the circulation of the whole arm, but, in the case of the left thumb, the region around the heart. This is due to the fact that these thumb nerves are connected with the nerves of the circulatory system.

### TO RELAX THE FEET

Stretch the leg, with the initiative starting underneath the heel at the Achilles tendon and *not on top* with the foot muscles. Push the heel forward as if trying to push a wall away: there should be a stretching sensation up through the calf of the leg to the knee and—if no nerve sensation is blocked by tension—up the thigh to the small of the back.

This exercise is more difficult than it seems, as foot muscles have a tendency to move more quickly than the muscles above the heel. When you feel the foot pulling up, relax and start over again until the stretch is started where it should be—in the back.

If the ankles feel stiff at the start, shake them lightly, using the same motion suggested for limbering the wrists. Loosening the ankles will restore warmth to the feet. Next, wiggle the toes inside the shoes. Limber-

ing the big toe can do much towards improving the general feeling of well-being.

### 3 BACK EXERCISES

1. Flabby buttocks have much the same effect on the body as a flat tire has on a car. To strengthen them, try one inconspicuous exercise; pull them *in and up*, not once or twice a day, but a dozen, two dozen, times.

2. Stand erect with the weight all on the right leg. Let the left foot hang free, the leg swinging. Then shift, as though pouring all the weight of the body into the left leg, leaving the right foot free. This refreshes the body after long periods of sitting, improves posture, and corrects tension in the lower back and thighs.

3. Sitting or standing erect, rest hands on hips so as to feel the expansion of the muscles, then breathe—again taking soft, broken breaths, instead of one long one. Try not to fill the lungs or expand the muscles at the sides, but instead to fill the lower back. Actually, of course, one does not breathe in the lower back, but the diaphragm, expanding downward, in effect lightly massages the lower organs, improving circulation in the stomach and liver while freeing the lower back muscles from tension. (This exercise not only helps prevent fatigue and backache but will often help relieve menstrual cramps.)

N.B. These are all simple techniques requiring no effort at all; instead they help to relieve body tension in a few minutes.

## PILGRIMAGE TO JANE

(Continued from page 112)

upholstery, not very fine, done on grey wool stuff; a small Clementi piano of the period; a little glass-topped stand with personal items; another table with pieces of the Wedgwood dinner set; a hard, unyielding chaise longue, pleasanter to look at than to sit on. These are the chief items along with the pictures, the grate, and mantelpiece.

It was about the dinner set that Jane wrote to Cassandra on September 16, 1813: "We then went to Wedgwood where brother and Fanny chose a dinner set. I believe the pattern is a small lozenge in purple between lines of narrow gold and it is to have the crest."

The colour is more deep blue than purple, and by "pattern" Jane must have meant "border" for the set is white save for this coloured conventional border about three-quarters of an inch in width. On each piece, set into the border, is a small oval with "the crest." There are not many pieces, only one large plate and one small plate, a large meat platter with well, two open dishes, one with a handle, and a charming soup tureen with its tray, this last a footed, graceful piece which must have looked very well on the table.

In the glass-topped stand the

most interesting object is the white linen handkerchief embroidered by Jane for Cassandra with a spray of eyelet work in one corner.

It is also hand-hemstitched, very fine work, and if Jane did all that herself she must have been a first-rate needlewoman. The stand also holds a pair of white satin sandals, a pair of black lace mitts and some blue beads which belonged to Jane's favourite niece, touching little frivolities that bring back the flavour of the balls and dancing parties of the novels.

On the wall at the left of the entrance door is an iron hob-grate with a triangular space for the fire, which was actually in Jane's sitting-room where she wrote. She couldn't have kept very warm with the handful of coal that grate holds! Around the grate is a simple white mantel, Adam in style, with a delicate swag ornament, which is a reproduction of Jane's original mantel. A narrow facing of white marble is inside the mantel around the grate and the whole thing is proper and satisfying, just right, almost droll in its complete Janeishness.

While still delighting in the mantelpiece and grate, the visitor

(Continued on page 176)



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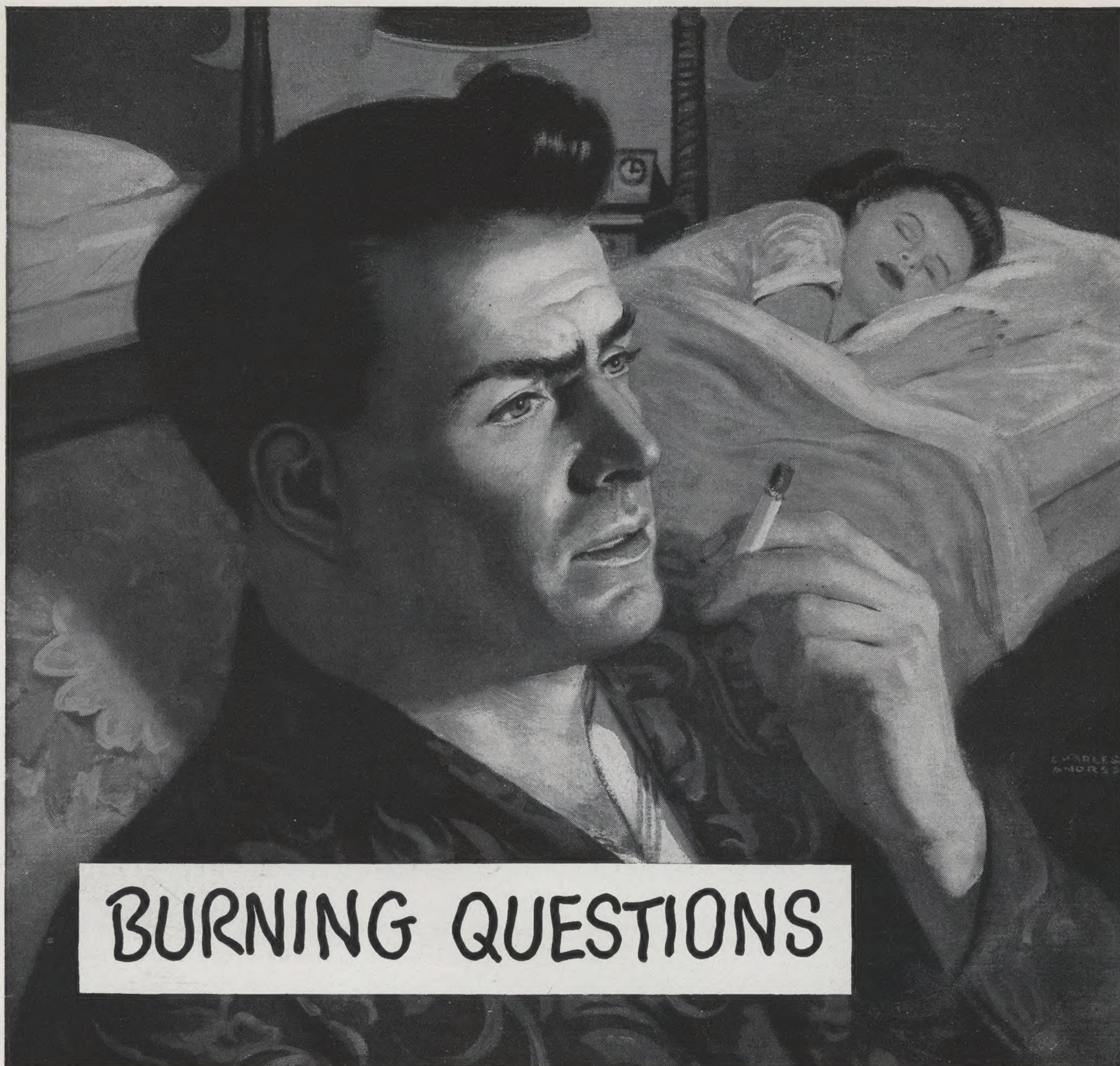


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## BURNING QUESTIONS

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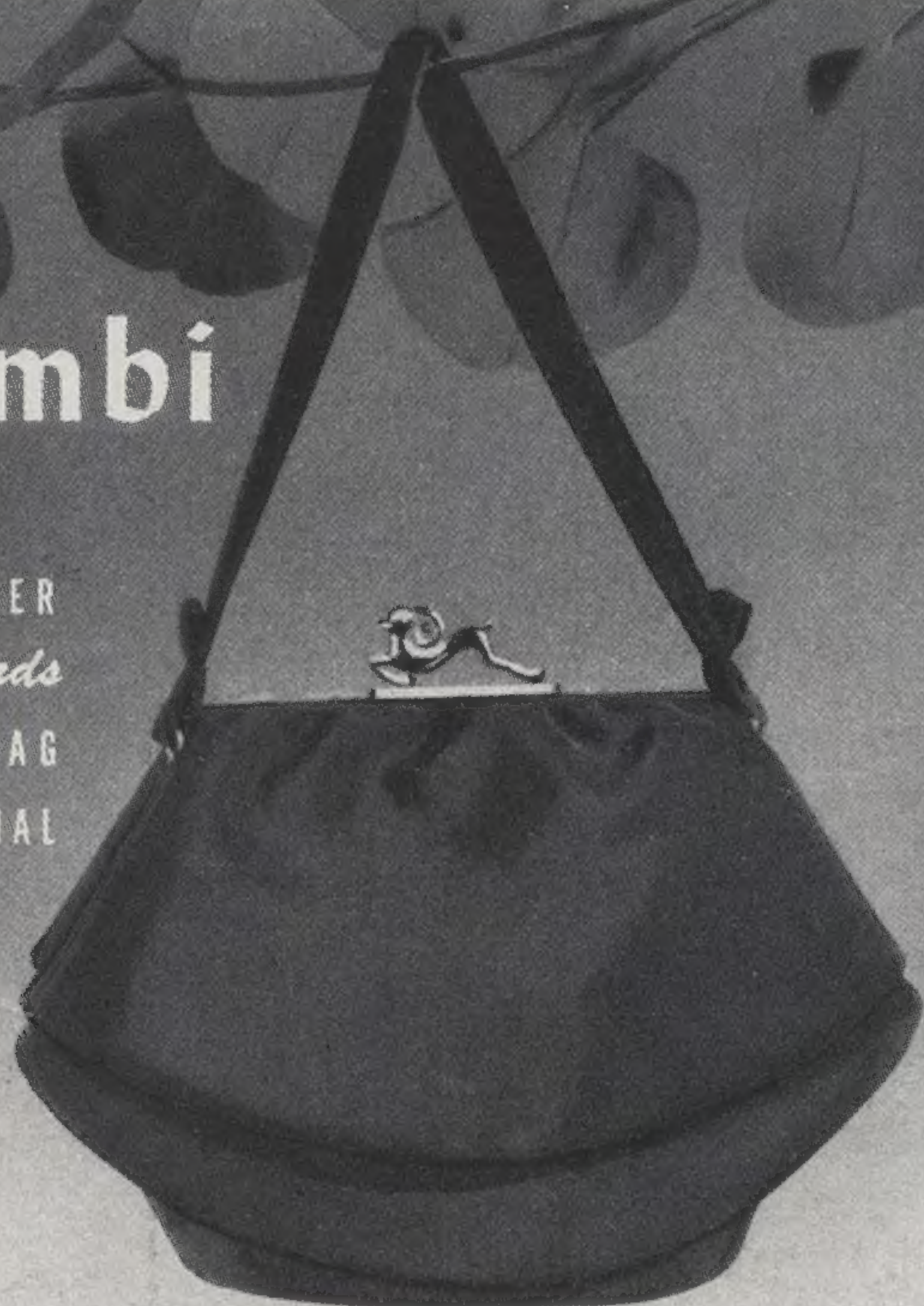


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## PILGRIMAGE TO JANE

(Continued from page 174)

finds hanging just above a facsimile of a drawing of Jane made by Cassandra in 1810. Jane was 35 then and Cassandra didn't flatter her, showing her quite definitely aging, her nose a bit bent over, her mouth pursed and prim and rather ill-tempered. She has a sort of turban wrapping round her head and her dress has puffed sleeves and a very high waist. Her expression is sharp and intelligent and it may very well be that the pursed lips mean not temper but loss of some of her teeth.

There is also a picture in the room of Jane at the age of fifteen, painted by Zoffany, showing her then possessed of a naive, joyous prettiness. There is a silhouette of Mrs. Austen and Cassandra, both in formidable caps; a large portrait of her brother Francis' children—Francis became an admiral of the British Fleet, no less—two attractive little creatures, Mary Jane and George Austen, the pose purest sentimental Victorian; a portrait of Fanny Knight as a young woman, dark-haired and clever-looking, daughter of her brother Edward. To explain the confusion of names it should be said that Edward Austen took the name of Knight when he came into possession of the Chawton property left him by Mrs. Thomas Knight, a rich relative.

Framed and hanging over the springless chaise longue are fragments of the original wallpaper of this room found when the house was being repaired, a light paper, buff background with a design of leaves in dull red and brown, unless time has played tricks with the colour. It hasn't much character. I think Mrs. Austen must have selected it.

The large window with pointed panes, which Edward Knight had put in to overlook the garden, has an attractive drapery of figured material, edged with ball fringe in the style of Jane's times. These curtains were given by the Duke of Wellington, president of the Jane Austen Society,

and they add a great deal to the appearance of the room.

To me, the most touching of all the remembrances was a little coloured drawing of Jane's favourite ring, a round turquoise set on a plain gold band. It must have suited Jane's small hand and she must have been fond of it, for it has the look of being treasured.

Outside the House there is a blooming garden full of colour and gayety and the Society has plans for filling it with the flowers and shrubs cultivated in English gardens in the early 19th century. Jane had pinks and sweet william, columbine and mignonette, also a "piony" and syringas. The flower beds of today stretch back into a practical vegetable plot with cabbage and onions and potatoes and beans.

The strongest impression of Jane's House is its authenticity. The Society hasn't overdone it, hasn't overdressed and overdecorated it, hasn't put that stuffy museum blight on it. Wisely they have remembered—and no visitor but must also remember—that this was the house of one of England's great writers. In this house, before this small, chilly hob-grate, Emma Woodhouse and Mr. Knightley, the Bennet family, Fanny Price and Edmund Bertram walked out of Jane's imagination into the affection of a public which is re-created with every generation of novel readers. For Jane's books are still discussed and doted on, they have been made into plays and films, Jane has never faded out into a mere Literary Name. The House keeps just that feeling of Jane's ever-presentness without insisting on it or distorting it. The house is unquestionably, indubitably Jane's and I would not have been surprised to meet her in the garden between the yew tree and the box hedge, or in the drawing room beside the Wedgwood china "with the crest."

And oh how I wish I had!

## THE DRESS ON THE COVER

The following is a list of stores throughout the country where the dress shown on the cover may be found

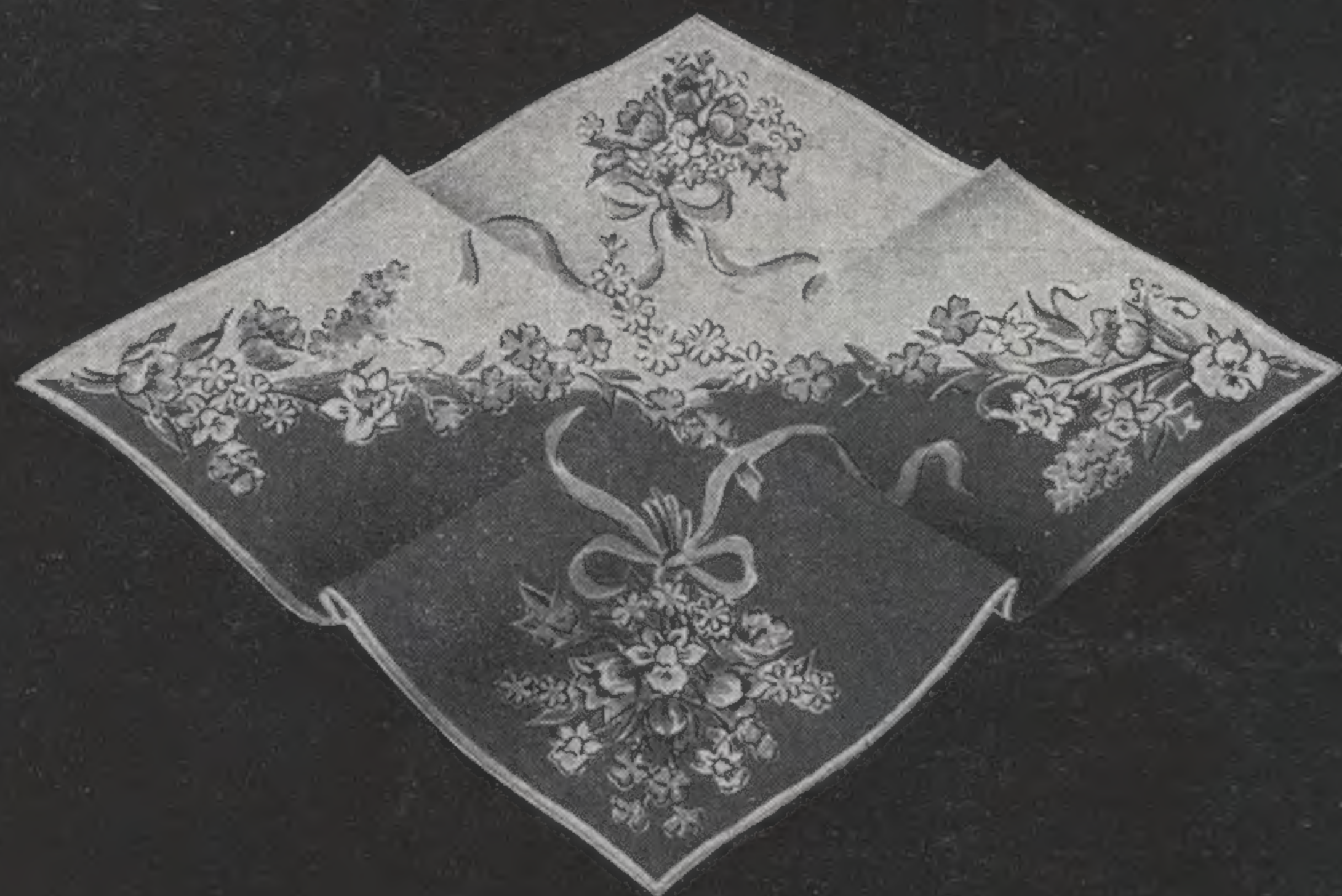
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Birmingham, Alabama.....Burger-Phillips  
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Buffalo, New York.....Flint & Kent  
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Pasadena, California.....Bullock's, Pasadena  
Paterson, New Jersey.....Quackenbush Co.  
Philadelphia, Pennsylvania.....The Blum Store  
Phoenix, Arizona.....Goldwater's  
Pittsburgh, Pennsylvania.....Joseph Horne Co.  
Plainfield, New Jersey.....Tepper Bros.  
Portland, Oregon.....Meier & Frank Co. Inc.  
Providence, Rhode Island.....Gladdings, Inc.  
Reading, Pennsylvania.....The Heather Shop  
Rochester, New York.....B. Forman & Co.  
Sacramento, California.....Bon Marché  
St. Joseph, Missouri.....Einbender's  
St. Louis, Missouri.....Stix, Baer & Fuller  
St. Paul, Minnesota.....Frank Murphy  
San Antonio, Texas.....Frost Brothers  
San Diego, California.....The Marston Co.  
San Francisco, California.....The White House  
Seattle, Washington

Frederick & Nelson, Inc.  
Shreveport, Louisiana.....Goldring's  
Sioux City, Iowa.....Yunker's-Davidson  
Springfield, Illinois.....The John Bressmer Co.  
Toledo, Ohio.....The Lamson Brothers Co.  
Tucson, Arizona.....Levy's  
Tulsa, Oklahoma.....Seidenbach's  
Utica, New York.....Camalder's  
Valdosta, Georgia.....Whittington's, Inc.  
Washington, D. C.....Julius Garfinckel & Co.  
Wichita, Kansas.....George Innes Co., Inc.  
Wilmington, Delaware.....Bird-Speakman, Inc.

## Handkerchief of The Month \*

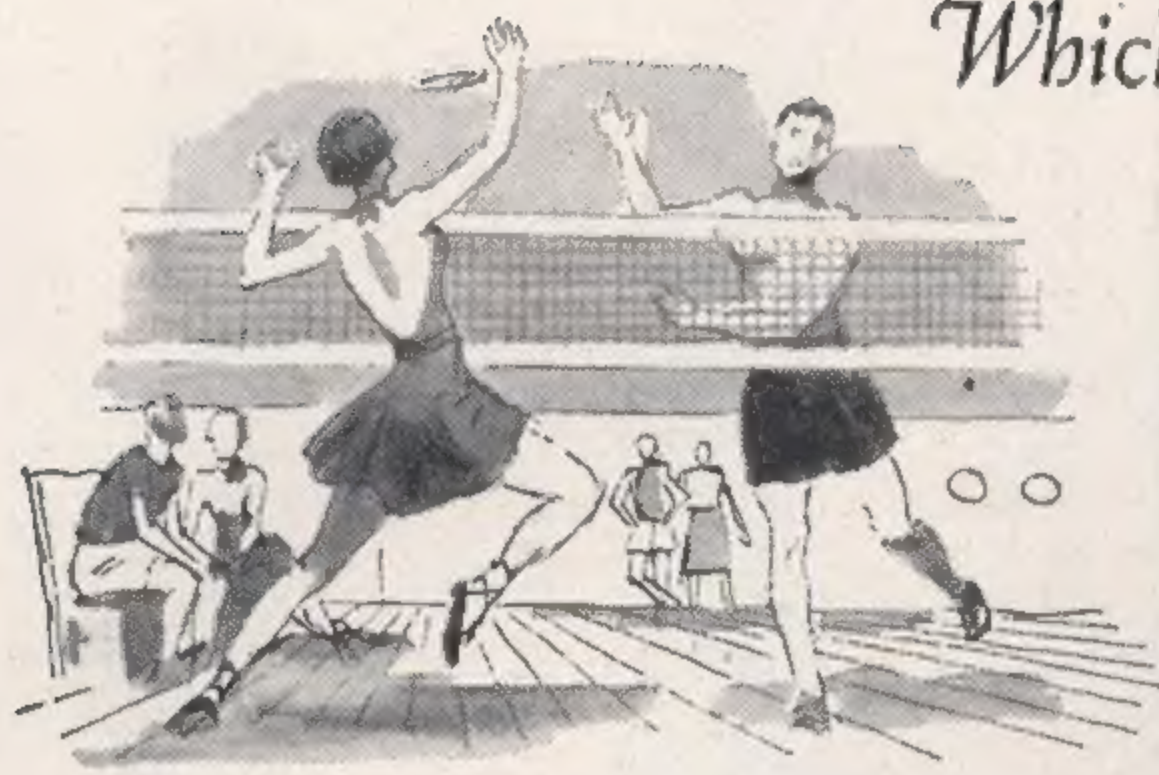


EASTER PARADE...Exciting as Easter Day...fresh bouquets on two-toned backgrounds in all the newest Spring shades. Hand-printed on the sheerest Imported Swiss cloth. Hand-rolled hems. About 50¢ at leading stores everywhere. Look for the Burmel label.

**Burmel**

New York  
Reg. U. S. Pat. Off.





*Which moment will you remember—forever?*

It may be that last handful of confetti you toss towards shore, or your first plunge into the ship's pool, or the exciting Aloha of the Islanders. Or the many golden moments may blend into one glorious memory of sun-drenched days and star-filled nights—of playing, laughing, relaxing on the Lurline. For the finest vacation you'll ever know



*Cruise to Hawaii on the new Lurline*



*You live graciously*



*You enjoy superb service*



*You dance, meet new friends*



*You play in the surf*



*You explore the Islands...  
and you'll cherish forever the  
memory of their warmth,  
beauty and hospitality*

*Fashlons by J. Magnin & Co., California*

*Matson to Hawaii*

*The Lurline sails from San Francisco and Los Angeles  
See your travel agent or Matson Line Offices: New York • Chicago  
San Francisco • Los Angeles • Seattle • Portland • San Diego • Honolulu*

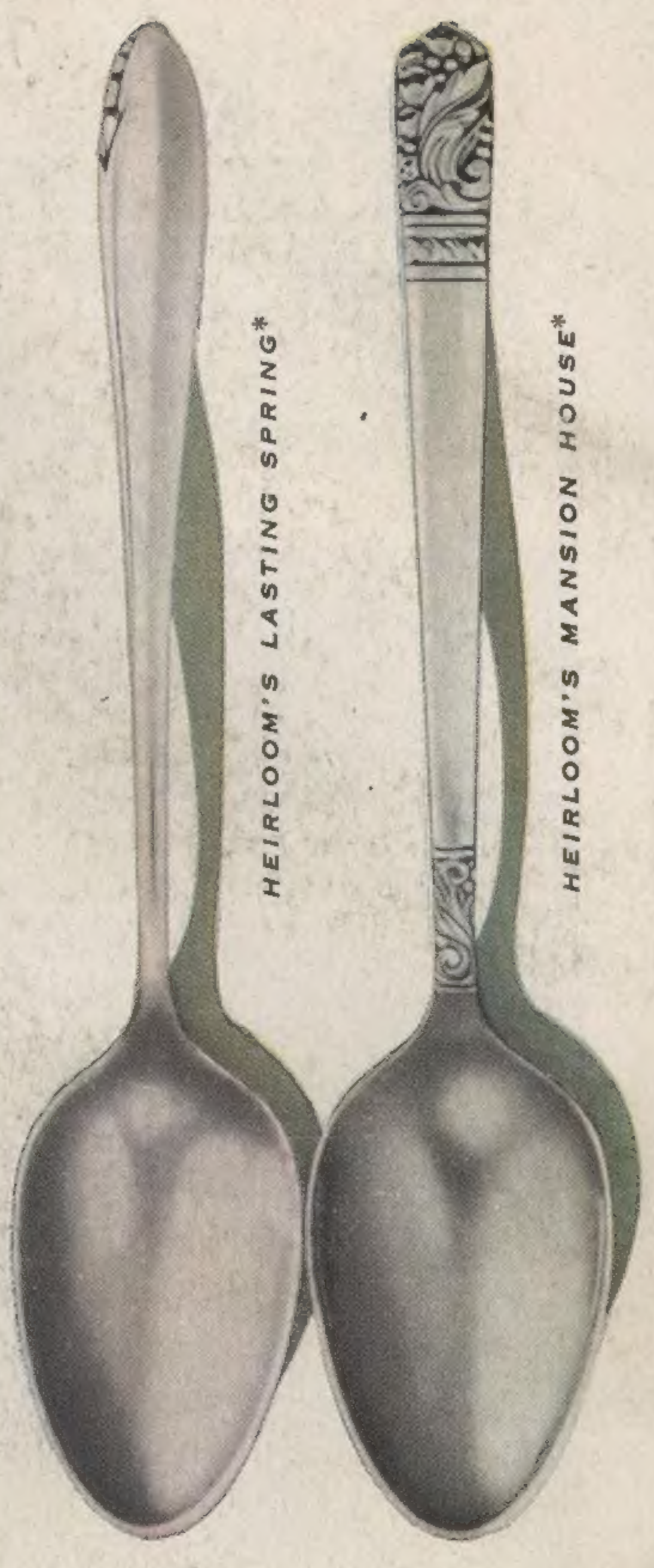






Damask Rose\*, gleaming brilliantly against a jade background—with bone china and a gay mingling of grapes and Raving Beauty roses.

*If yours is a "giving" nature* let this solid silver give for you. . . . To your children, a warm sense of solid "root." To your guests, sterling's air of special honor. To yourself, a deep, happy pride, the sure knowledge that your table speaks volumes about your taste and quality. And a hundred years of daily use won't wear out your Heirloom\* Sterling! 3 great patterns to see at your jeweler's . . . famous for their freshness, originality. Start with only 2 place-settings, if you like—and on easy payment terms.



\*Trade Mark. © 1950, Oneida Ltd., Oneida, N. Y.

*6-piece place setting \$22.50 fed. tax included*